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## New Opera Plans Reveal Rift in Project

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Publication of Urban Plans for Metropolitan Crystallizes Situation in Which Conflict Between Democratic and Conservative Elements Point to Delay in Construction of Home for New York Music Drama

**S**TOCKHOLDERS of the Metropolitan Opera and Real Estate Company have appointed a new committee to find a suitable site for its new opera house. The move came as a surprise to some of the Metropolitan officials, who had not been told that a new site was in contemplation.

This new committee is made up of J. P. Morgan, whose counsel is desired because of the interest he has taken in the Metropolitan; Robert Fulton Cutting, president of the Metropolitan Opera and Real Estate Company; Cornelius N. Bliss, Robert S. Brewster and DeLancy Kountz.

The selection of a site and approval of building plans will be delayed again, or until Mr. Morgan returns from Europe six or eight weeks hence.

Definite opposition to the Fifty-seventh street site (which experts declare should have little bearing on the building plans beyond affecting the facade) has developed in the new committee.

The Urban building plans, published exclusively in *MUSICAL AMERICA* last week, have been designated as "not yet approved" by Otto H. Kahn.

Joseph Urban has reiterated that his plans were disclosed as purely tentative, and merely as an expression of the ideas he has formulated, as an individual, for the new Metropolitan, subject to public as well as official discussion.

Benjamin Wistar Morris, architect for the Metropolitan, who has Mr. Urban as his associate, refuses to make public his own suggestions for the new building, and states through his secretary that the Metropolitan does not sanction such publication.

The opera site on West Fifty-Seventh Street, chosen by Mr. Kahn and reported to have been definitely agreed upon seven months ago, is again an uncertain quantity; and its proponents and opponents will again have to face the issues of location, accessibility, practicability and desirability both from the standpoint of the masses of the people who patronize the opera, and that of stockholders and boxholders who have a more proprietary interest in the great institution.

### Crisis Precipitated

These are the salient features of a new Metropolitan crisis, apparently precipitated by publication of Mr. Urban's suggestions for a typically American opera structure on the Fifty-Seventh Street site.

The swing toward democracy in the Metropolitan affairs is best illustrated by the projected size of the new building with accommodations for more than 5000 and greater stage visibility for the average seat-holders, as distinct from the (at present) more favored box holders.

The tenacity of the more autocratic elements is seen in the surprise appointment of a new committee of five to overhaul the entire project; site as well as building; and also to wait until the return of Mr. Morgan, one of its members.

The Metropolitan's refusal to allow anything of Mr. Morris' plans and specifications to seep through to the public, also has its significant side. A public view of his plans, it is believed, would show the progress which is being made; what was

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MARIA JERITZA

As Princess Turandot in the Season's First Performance at the Metropolitan Opera House on October 31.

## U.S. Says Royalties Are Not Earned

(Special to "Musical America")

WASHINGTON, October 14.—Royalties received by a composer from the selling, leasing or renting of his compositions do not come within the legal meaning of "earned income," and are therefore not entitled to the 25 per cent reduction allowed by the law on "earned income," according to a ruling recently made by the Internal Revenue Bureau. Composers' earnings, the bureau holds, must be classified for tax purposes as "unearned income" and must bear the full burden of taxation. Money derived in the shape of "salary" from publishers is "earned" and the 25 per cent reduction applies to it.

In explaining its ruling the bureau says that while no attempt should be made to lay down a general rule defining "earned

income," which is applicable to all cases, individual cases should be considered upon the facts in each case.

According to the bureau's ruling all royalties paid by publishers to composers or authors are paid as a consideration for the producer to sell, rent or lease his property to the publisher, and royalties received by a composer or author from his publisher do not come within the meaning of the term "earned income." The question whether a composer or author sells, leases or rents his intellectual product to a publisher depends upon the terms of their contract.

The contract may provide for the transfer of both tangible or intangible property rights of the composer or author in his product for which the publisher agrees to

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## Worcester Hears Music Of Younger Men

Honegger's "Roi David" Has First Performance in English at New England Festival. Holst, Converse and Taylor Works Given Admirable Performances

By OSCAR THOMPSON

WORCESTER, MASS., Oct. 12.—By way of proving how spry it is in its sixty-eight year, that grandfather among America's musical concelebrations, Worcester's annual Festival, gave recognition to young France, Britain and America in the succession of programs which concluded with the tutelary benefactions of a children's concert this afternoon.

Doubtless, the most significant individual achievement of the Festival was the one which left the most of disquiet and skepticism in the minds of the more conservative of the New Englanders who heard it. Honegger's "Le Roi David," presented for the third time in America, and the first time in English, was applauded with the usual cordiality, but plainly it was not listened to with any pronounced unanimity of affection and composure.

Perhaps in the belief that what the Worcester Festival needs most of all is new blood, Conductor Albert Stoessel also went to post Elgar England for a Holst modernization of an elderly psalm, and to New York and Westwood, Mass., for such artifacts of America's musical present as Ernest Schelling's drumfire "Victory Ball" and Frederick Converse's well-honked "Flivver Ten Million."

Youth was served also by a reversion to Deems Taylor's cantata "The Highwayman," now more than a dozen years old, but still young in a company that included such venerables as Bach, Handel, Brahms, and others without whom Festivals would have to be identified by some other name.

### Worcester's Important Role

Worcester has played an important role in preserving America's best choral traditions, and the week's concerts were in keeping with this history. The body of three hundred and forty singers which Mr. Stoessel had at his command had been diligently rehearsed and sang accordingly. The properties of old Mechanics Hall are better calculated, perhaps, to a full appreciation of the portraits of the Civil War notables adorning the walls than to the mellowest projection of the highest notes of a large and very willing soprano section, but in all that pertained to drill and responsiveness the Worcester chorus reached an enviable plane.

As in the past, the orchestra was the New York Symphony, with Michael Gusikoff, late of the Philadelphians, in his new environment as concertmaster. His predecessor, Mischa Mischakoff, late of the Symphonists, and now the Philadelphia concertmaster, had a place of his own on the Thursday afternoon program. Resuming the role of virtuoso, he tossed off the cadenza of the Tchaikovsky Violin Concerto to the most avid applause, besides doing his full duty by the remainder of the show piece which offended Hanslick almost as much as Honegger's "Horace Victorieux" did the late H. E. Krehbiel. Yolando Mero, pianist, was the one other instrumental soloist of the week, but of singers there were eight—Anna Case, Marie Sundelius, Grace Divine, Mildred Faas, Lilian Martin, Reinold Werrenrath, Arthur Hackett-Granville and Richard Hale.

Handel, chiefest of Festivalians, provided a sonorous and appropriately sober beginning on Wednesday evening. From "Samson" was

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# San Francisco Hears "Cena delle Beffe"

**Fifth and Most Ambitious Season Ends with Record of Exceptional Success. "Carmen," "Aida" and "Bohème" Complete Applauded Productions**

SAN FRANCISCO, Oct. 10.—The San Francisco Opera Company's fifth season is over. It has been the most ambitious, as well as the most successful, on record. "La Cena delle Beffe" was the final novelty, other recent bills being "La Bohème," "Carmen" and "Aida."

The production of "La Cena delle Beffe" in the Civic Auditorium brought personal triumphs to Lawrence Tibbett and Armand Tokatyan, who sang the rôles of *Neri* and *Giannetto* respectively. These artists gave us some of the best acting of the season. Mr. Tibbett, who acts as well as he sings, played his rôle with all the enthusiasm of youth plus the poise of experience. His singing was no less dramatic, and his voice was a veritable palette for emotional colors. Mr. Tokatyan was equally admirable, both in his singing and acting.

Frances Peralta, as *Ginevra*, sang better than at any other time this season. Her *mezzo voce* passages revealed a hitherto unsuspected beauty of tone.

Myrtle Claire Donnelly sang and acted with uniform merit in the part of *Lisabetta*; and Elinor Marlo gave a spirited performance as *Cintia*.

Special mention should also be made of Giocchino Pisani's excellent work as *Il Calandra*. Angelo Bada, Louis D'Angelo, Millo Picco, Lodovico Oliviero, Austin Speny, Adolfo Dini, Ellen Deeley and Cecile Leo completed the cast in a thoroughly satisfactory manner.

The settings were all that could be desired, and the orchestral tapestry was magnificently unfolded under the baton of Pietro Cimini, forming a highly effective musical background for the stage picture.

## "Carmen" Has New Life

"Carmen," with Ina Bourskaya in the title rôle, brought the series officially to an end. Opportunities for an individual reading of the principal character and for novel stage business were fully utilized by Miss Bourskaya and by Armando Agnini, stage manager. Miss Bourskaya gave us a *Carmen* that differed from her interpretation in a memorable production in the Stanford Stadium in 1921. This time *Carmen* was more hoydenish in the first act, more sophisticatedly self-confident in her conquest of Don Jose—and yet a girl who felt much more deeply in succeeding scenes. Miss Bourskaya costumed the part in somber colors—depending upon gay shawls to give a brilliant note to her attire. Miss Bourskaya is a fine singing actress, and while her voice has a quality best described as "primitive," it is always dramatically expressive—ever in key with the mood of the moment.

Giovanni Martinelli scored another success as *Don Jose*. He gave a fine dramatic performance and sang approximately at his best. Desire Defrere as *Escamillo* won the usual ovation with the Toreador Song; his entire performance was commendable. Myrtle Claire Donnelly sang prettily as *Micaela*, and the rest of the cast was adequate.

The Kosloff dancers did their best work of the season in the interpolated ballets. Each successive dance was better than the preceding one, and a solo by Vera Fredowa was exquisite. It was artistically conceived



Pasquale Amato

and executed; and whether or not anything but the costume was suggestive of Seville made little difference in so far as the audience was concerned.

The chorus gave evidence of insufficient rehearsals of stage business at first, but improved as the evening advanced, and usually sang well.

The introduction of a boys' chorus in the first act was perhaps more surprising than effective. Other innovations were more appreciated. Scenically, "Carmen" ranked close to the top of the season's productions. The tavern scene was beautifully mounted,



Gaetano Merola

and the mountain pass was magnificently set. Gaetano Merola and the orchestra were at their best.

## Macbeth Sings "Mimi"

Florence Macbeth was conspicuously successful in "La Bohème," giving a convincing

portrayal of the rôle of *Mimi*. In some details the performance was disappointing. But Miss Macbeth well endowed both vocally and in appearance for her part, made this evening memorable.

Katharine Seymour, a débutant, made *Musetta* a sophisticated person, and sang the prayer effectively.

The four Bohemians were played by Mario Chamlee as *Rodolfo*, Millo Picco, *Marcello*, Désiré Defrere, *Schaunard*, and Ezio Pinza, *Colline*. Each had his moments. Mr. Oliviero, doubling as *Alcindoro* and *Benoit*, gave his usual dependable characterizations. Evaristo Aliberti, Paul Wright, and Martha Hipp played smaller parts satisfactorily.

The melody of the score was beautifully brought out by Mr. Cimini, and the staging was of a high order.

## A Brilliant "Aida"

San Francisco has probably never seen a more beautifully staged production of "Aida" than that given under the baton of Mr. Cimini and the stage direction of Mr. Agnini. Minor details became conspicuous for their excellence or novelty—or both; and while some rôles have been more finely portrayed on previous occasions, the staging, costuming, and general ensemble remained unsurpassed in local annals.

Anne Roselle sang "Aida" aid gave a commendable performance, as did Mr. Martinelli in the rôle of *Khadames*, although both had appeared to better advantage in other operas. There was an impressive *Amneris* in the person of Miss Bourskaya who sang and acted in a manner that resulted in an ovation. Pasquale Amato was superb as *Amonasro*, singing at his best.

Mr. Pinza was effective as *Ramfis*, and Louis D'Angelo made a splendid *King*. Marcella Knier sang the off stage part of the *Priestess* well, and Giuseppe Carcione revealed a beautiful voice as the *Messenger*.

Not the least pleasant features were the accurate intonation of the off-stage musicians and of the trumpeters participating in the triumph scene. Moreover, not one of the trumpeters wore glasses, nor had copy clamped to his instrument! The entire scene was a triumph in stage direction, and the Nile picture was a magnificent specimen of scenic art.

Vera Fredowa scored in her solo dance, and the Kosloff ensemble won generous applause for ballets of varying merit.

## "Turandot" Repeated

The special repeat performance of "Turandot" drew nearly 4000 persons to the Civic Auditorium on Sunday afternoon. Miss Roselle was again impressive as *Turandot*, and Mr. Tokatyan, as the *Unknown Prince*, won renewed acclaim. Mr. Merola conducted.

## Programs in Bangor

All Brahms Sonata Recital and Baritone Songs Are Listed

BANGOR, Me., Oct. 12.—Walter Habenicht, violinist, a member of the Metropolitan Opera House Orchestra, who spent the summer teaching in this city, was heard in recitals, assisted by Teresa Tuck Thurston, pianist, in Andrews Music Hall. An all-Brahms program listed three sonatas, Op. 78, Op. 100 and Op. 108, artistically performed. Mr. Habenicht gave explanatory remarks on the themes of the sonatas.

Bangor greeted one of its own sons in the City Hall when Whitefield Laite, baritone, gave a recital after an absence of several years. Mr. Laite disclosed a powerful voice, and was at his best in English songs. He was assisted at the piano by Abbott E. Smith of Waterville. The concert was given under the direction of the Rev. Francis S. Bernauer of Oakland, formerly pastor of the First Baptist Church of this city.

JUNE L. BRIGHT.

## Roentgen Returns to Europe

Julius Roentgen, head of the Conservatory of Amsterdam, sailed for Europe recently with Mrs. Roentgen and their son, Engelberg, after visiting Dr. and Mrs. Frank Damrosch, and a son in Woodstock, N. Y. Prof. Roentgen inspected the Institute of Musical Art, of which Dr. Damrosch is dean, and was enthusiastic in his praise. Lonnie Epstein, who substituted for Carl Friedberg during his absence in Europe, has been engaged as a regular member of the Institute faculty. She arrived home from Europe, Oct. 3.

## Italy to Mark Centenary of Campagnoli

MILAN, Oct. 9.—The centenary of the death of Bartolomeo Campagnoli, who was noted in his day as a violin virtuoso, will be celebrated on Nov. 6. Born near Bologna in 1751, Campagnoli made many tours of other countries and was attached at one time to a ducal court at Dresden. He was later concertmaster of the Gewandhaus Orchestra in Leipzig, and in his latter days served as court director of music at Neustrelitz.

## Composers Given Impetus by Bowl

Annual Prize Announced for Work in Orchestral Form at Hollywood

LOS ANGELES, Oct. 11.—An annual Hollywood composition prize, beginning in 1928, is announced by Allan C. Balch, president of the Hollywood Bowl Association. A concert overture is desired for 1928, with plus calling for a suite, a symphonic poem and a symphony in succeeding seasons. In 1928, only composers of American citizenship will be eligible, after which composers of other nations will be invited to enter the competitions. The Bowl Orchestra will play the work in the regular summer concert series. Gertrude Ross, American composer, and national chairman of American Composers for the National Federation of Music clubs, has been named chairman of the Bowl Competition Prize Committee.

The conditions governing the 1928 competition are as follows:

1. The composition is to be a concert overture, requiring not more than five minutes for performance.

2. The composer must be an American citizen.

3. All manuscripts must be received in duplicate by the Hollywood Bowl Association, Suite 214, 7046 Hollywood Boulevard, Hollywood, Cal., before March 1, 1928. The manuscript is to be anonymous, but marked with a word or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word or device, and containing inside the full name and address of the composer. This envelope will not be unsealed until the award has been made.

4. All manuscripts must be sent flat, and each one must be accompanied by sufficient postage for its safe return in the postal class indicated by the sender.

5. The Hollywood Bowl Association and the judges will assume no responsibility for the loss of or damage to the manuscripts should such occur. However, every possible precaution will be taken for their preservation and safekeeping.

6. The winner of the prize must furnish a sufficient number of orchestra parts necessary for performance by the Bowl Symphony Orchestra, or authorize the Bowl Association to secure the necessary parts at the expense of the composer.

7. The composition submitted must be one that has not been published, or that has not been publicly performed in America or submitted in any competition.

8. The award will be made by three competent musicians.

9. The Hollywood Bowl Association reserves the right to withhold the prize if, in the opinion of the judges, no composition of sufficient merit has been submitted.

HAL DAVIDSON CRAIN.

## Strauss to Conduct His Ballet at Scala

MILAN, Oct. 8.—Richard Strauss will conduct his ballet, "The Legend of Joseph," as guest at the Scala this season. There is a rumor that, when "Otello" is presented, Elizabeth Rethberg of the Metropolitan Opera will sing *Desdemona*, but the management has not made official confirmation. At the Dal Verme, the second opera of the season, "Aida," directed by Ferrari, was sung very successfully, especially the third act. Selma Segali, despite her foreign pronunciation, gave a vigorous performance as *Aida*. Aroldo Lindi, as *Radames*, sang notably well, as did Donisky as *Amonasro*, and Gabriella Galli as *Amneris*.

Martha Baird, American pianist, living in London, has accepted an offer for a tour through Germany and Austria, which will cancel her New York recital, scheduled for the evening of Nov. 11.

## Opera Company Rehearses Lucy Gates Company in Salt Lake Prepares Two Bills

SALT LAKE CITY, Oct. 11.—Rehearsals are under way for two productions by the Lucy Gates Grand Opera Company in midwinter, with guest artists in principal rôles. B. Cecil Gates is the director.

A concert by Marion Tally, given in the Mormon Tabernacle, was the opening event in the series arranged by the Musical Arts Society. Singing operatic and simpler songs, Miss Tally quickly enlisted the appreciation of an immense audience.

Oliver Alberti conducts the orchestra in the new Capitol Theatre, where the organist is Alexander Schreiner.

A complimentary violin recital was given by Reginald Beals in the recital hall of the McCune School of Music and Art. William Peterson was the accompanist.

The Thirty-eighth United States Infantry Band, recently played at Fort Douglas.

VIOLA BROWNING HYDE.

## Syracuse Hears Calvé Soprano Emerges from Retirement to Give Recital

SYRACUSE, Oct. 12.—Emma Calvé returned to the American recital stage after an absence of several years, when she gave an afternoon program in the Hotel Syracuse on Oct. 9. Mme. Calvé, who returned to America in the summer, has been a guest of Mr. and Mrs. Andrew S. White in Fayetteville.

The unusual range and richness of the singer's voice were revealed again in many moments of her program. A wide variety of beautiful songs were included—works by Beethoven, Mozart, Berlioz, Bolto, Rimsky-Korsakoff and others. Perhaps the greatest effect was gained by Mme. Calvé's singing of the *Habanera* from "Carmen."

The large audience was loath to leave, and kept calling for encores. The singer gave "Swanee River" as a last number. Jean Devalque was at the piano.



# Reiner Takes Up Baton in Philadelphia

Gives World Première of Bach-Weiner Toccata in Opening Orchestral Series Which Is Continued Without Stokowski for First Time in Fifteen Years

PHILADELPHIA, Oct. 3.—For the first time in fifteen years, Philadelphians attending the opening of their orchestra season have beheld the conductor's bâton in hands other than those of the persuasive Leopold Stokowski. Mr. Stokowski's much discussed leave of absence became a very definite reality when Fritz Reiner of Cincinnati, guest leader for the first half of the new musical year, presided over the concerts of last Friday afternoon and Saturday evening in the Academy of Music.

Mr. Reiner's reception was unreservedly cordial. There is obviously no question of general good will toward this able director, chosen to fill the difficult rôle of a singularly magnetic musician, whose personal charm and powers of leadership have been so conspicuously responsible for the elevation of the Philadelphia Orchestra to its present distinguished position in the realm of art.

With a few exceptions, the organization of the orchestra remains what it has been in the recent past. It is in the main Mr. Stokowski's edifice, although its development until the season of 1928-29 will be left to other commanders.

## An Effective Program

Mr. Reiner began his consulship with a program of particularly effective strength and beauty, arranged as follows:

Excerpts from Music to "Prometheus," Beethoven  
"Till Eulenspiegel's Merry Pranks," Strauss  
Toccata No. 1 in C Minor, Orchestrated by Leo Weiner.....Bach  
Prelude-Intermezzo-Fugue (First Performance)  
"The Pines of Rome".....Respighi

Mr. Reiner is no stranger to this community, but his performance under new conditions markedly seemed to suggest the spur of a new inspiration. His somewhat four-square methods of leadership are perhaps as widely divergent from those of Mr. Stokowski as could well be imagined, yet Mr. Reiner, with all his sense of scrupulous exactitude and precision, gave evidence of his sense of stirring emotional values, of a feeling for color and dramatic intensity which, combined with his well recognized scholarship, gave vitality and at times electrifying qualities to his performance.

In nothing were Mr. Reiner's authority and feeling for moods so vividly displayed as in "Till Eulenspiegel," which received one of the finest performances that has ever fallen to its good fortune in this city. His was a flexible reading of the delicious score, vibrating with whimsy and romantic elfin appeal. After this splendid interpretation the entire orchestra was called to its feet and Mr. Reiner was summoned before the delighted audience again and again.

## Bach Novelty Approved

The novelty of well compounded musical menu was Weiner's setting of the Bach Organ Toccata and Fugue in C Major, said to have been composed during the Weimar period. This arrangement is in three movements, with a subdivided prelude, containing an elaborate introduction, an essay in brilliant *bravura* leading to the famous pedal solo and resolving into a highly vitalized Allegro. There is a lovely lyric Adagio, tender and exquisitely meditative, followed by the stirring 6-8 Fugue of characteristically imposing design.

Mr. Reiner's interpretation of the somewhat neglected "Prometheus" music, arranged in four movements—Overture, Adagio, Pastorale and Finale—was finely tempered and eloquent. His dramatic gifts and command of modernist tonal splendors was revealed in a highly seasoned, but not over-seasoned presentation of "The Pines of Rome."

At important desks were Mischa Mischa-koff, formerly of the New York Symphony, as concertmaster; and William van den Burgh as first cellist.

Ethel Barrymore was an interested auditor at the Friday concert.

H. T. CRAVEN.



Fritz Reiner Now Conducting the Philadelphia Orchestra



Ina Bourskaya Who Has Been Singing With the Los Angeles Opera Company.

# Furore of Enthusiasm for 'Tristan' as Los Angeles Opera Season Starts

LOS ANGELES, Oct. 11.—The fourth season of the Los Angeles Opera Association was auspiciously opened with "Roméo et Juliette," in the Shrine Auditorium on the evening of Oct. 3. A brilliant audience of nearly 6,000 applauded a cast which included a number of Americans. An even greater success on the following evening attended a performance of "Tristan and Isolde," an opera held here only once before, a decade and a half ago.

The Gounod opera was a happy choice for the initial performance. There were spirited acting and much fine singing. Mario Chamlee, essaying the rôle of *Roméo*, made a fine impression through the ease of his vocalism and the finish of his style. He was a romantic figure.

Florence Macbeth was a picturesque *Juliette*, acting with grace and charm. Pleasantly remembered from last season, Miss Macbeth gave some of the most enjoyable singing of the evening. Her waltz was a splendid bit of vocalism.

The remainder of the cast did good work, revealing a knowledge of routine. Ezio Pinza was a sonorous *Friar Laurent*; and Elinor Marlo a clever *Gertrude*. Angelo Bada and Louis D'Angelo were thoroughly at home in the rôles of *Tybalt* and *Capulet*, respectively, adding much to the ensemble. Désire Défrère took the part of *Mercutio*. Elvira Tanzo, Keaumoko Louis and Leslie Brigham, the latter both Los Angeles singers, enacted the rôles of *Stephano*, *Gregorio* and the *Duke*.

The chorus did some commendable singing, except for a certain stridency in the soprano section at times. The singers showed the excellence of their training in the ease and freedom with which they moved on the stage. The ballet did its small part excellently. The orchestra, led by Gaetano Merola, director-general of the company, played smoothly and with precision. Mr. Défrère was the stage manager.

## "Tristan" Brings Furore

"Tristan" had been given its first and only previous hearing here fifteen years ago by the Chicago Opera Company with Charles Dalmores in the rôle of *Tristan*. At this revival the audience was large and ardently enthusiastic. Possibly no opera ever presented by the Association has aroused more genuine appreciation or has held the undivided interest of a great audience more intently.

## Events Begin in Kansas City

KANSAS CITY, Mo., Oct. 10.—The Kansas City Musical Club, an organization of more than 600 active and associate members, opened its season with a musical tea in the home of Mrs. Fred C. Hoose. Ernest Rhodes Sharpe, baritone, winner of the second Marion Tally scholarship, sang with Gladys Gwynn Colmbs as his accompanist. Edna Forsythe, chairman of the program committee, and Mrs. Charles Bush, president, were in charge. Alice Vierheilg, violinist, recently gave a recital in All Souls Church, assisted by Kenneth Jarman, baritone, and Hans Feil, accompanist. Elma Eaton Karr presented Miss Vierheilg.

B. I.

# More Americans Join Gatti's Company

Metropolitan Opera's General Manager Releases News of Contracts Signed With Dorothee Manski and Everett Marshall. Confirms Grace Moore Engagement, and Says Season Will Open Oct. 31 with "Turandot" and Jeritza

MR Gatti-Casazza has spoken. There will be a season of opera at the Metropolitan Opera House. The first performance on Monday evening, Oct. 31, will be Puccini's last work, "Turandot" with the dazzling Maria Jeritza in the title rôle as the Chinese princess, a part she created here last year.

The cast will include Nanette Guilford, Giacomo Lauri-Volpi, Giuseppe De Luca and Pavel Ludikar, with Tullio Serafin conducting.

Mr. Gatti also confirmed the engagement of Grace Moore, former Music Box star and musical comedy prima donna, an engagement exclusively announced in these columns two weeks ago. In addition to Miss Moore and the new singers announced last spring two new American artists will join the company. These are Everett Marshall, American baritone, and Dorothee Manski, lyric soprano of the Berlin Opera.

Mr. Marshall was born in Lawrence, Mass., in 1901. At the age of nineteen he came to New York and began voice study with the late George Hamlin. Later, at the Cincinnati Conservatory he continued his work under Dan Beddoe, who taught him the fundamentals of oratorio style. Brian O'Neill, of London, was his next teacher, and upon completion of his studies in England, Mr. Marshall went to Italy, where he has sung leading rôles in various Italian opera houses. Among the operas in which he has appeared are: "Il Trovatore," "La Bohème," "Tosca," "La Forza del Destino," and "La Traviata." Mr. Marshall received his first audition before Mr. Gatti-Casazza last summer, and was soon thereafter engaged for the coming season.

Mme. Manski has sung most of the leading lyric soprano rôles at the Berlin Opera. She arrived on the Cleveland, accompanied by her husband, Dr. Walter Branson, a composer.

## Novelty by Korngold

The first novelty of the season, Erich Wolfgang Korngold's "Violanta," will be given on Saturday afternoon, Nov. 5, together with the promised revival of Humperdinck's "Hänsel und Gretel," with Arthur Bodanzky conducting. Mme. Jeritza will head the cast of "Violanta," with Walther Kirchhoff, tenor, and Clarence Whitehill, baritone, as her associates.

In the third week of the season the revival of Bellini's "Norma," with Rosa Ponselle in the leading rôle, will be given, others in the cast including Mr. Lauri-Volpi and Ezio Pinza, with Mr. Serafin conducting.

Dates for the remaining two novelties of the season have not been definitely announced, although Mr. Gatti-Casazza said that Puccini's "La Rondine," first produced at Monte Carlo in 1917 and revived during the past Summer at Vichy, would have its first American production at the Metropolitan next January. No date has been set for Franco Alfano's "Madonna Imperia." "Cosi" and "Le Coq d'Or" will also be presented in the second half of the season, with Puccini's "Manon Lescaut" coming in December, and "Carmen," with Mme. Jeritza making her first appearance as Carmen in January. Meyerbee's "Le Prophète" completes the list of promised revivals.

Most of the singers identified with the company in past season will return. Louise Homer, will, as previously announced, return for several performances after a long absence; Ernestine Schumann Heink will again sing some of the Wagner roles in special performances; and Amelia Galli-Curci, Marion Talley, Lucrezia Bori, Elizabeth Rethberg, Frances Alda, and others will make their usual number of appearances.

Of the newcomers, Gertrude Kappel, German dramatic soprano; Grete Stückgold, soprano of the Berlin Opera, Richard Mayr, bass, and Frederick Jagel, American tenor, will all appear during the early weeks of the season.



Elsa Alsen as Isolde



# Mussolini Surveys Renovation of Costanzi Theatre in Rome

## Under State Rule Opera House Is Refurbished

By Federico Candida

ROME, Oct. 8.—At a time when New York and Chicago are planning to build new opera houses, it is profitable to compare the methods being used in the complete renovation of the historic Costanzi here. The work of transforming Rome's opera theatre is going forward actively. The house will be reopened as a state institution in the late winter, with Ottavio Scotto as manager.

The entrance to the theatre will be changed, so that it will not be on the Via Torino, but on the Via Viminale. Before the large new entrance portal will be a little piazza with a central garden. From the entrance to the theatre one will go into a large foyer, situated in the place of the old time restaurant. From this, through a lowered passage, one will enter the auditorium at the right. The old-time entrance corridor will serve the public by adding two other entrances on the left to the pit.

The former entrance to the theatre between the Via Torino and the Via Firenze will serve in part as a private entrance for the use of the Court. The other part, joined with a new structure to the Albergo of the Quirinale, will constitute a large storehouse for scenery to be used on the renovated stage.

### Modern Stage Devices

The decorations of the theatre will be renewed,—the furnishings changed, and the seats rearranged. The balustrades of the amphitheatre will be rebuilt in reinforced concrete and will be moved forward, having the same number of posts as at first, but the seats will be farther removed from them. The loges will also have numbered seats.

The orchestra pit will be notably enlarged, and fundamental changes will be made in the stage. The latter will be provided with all the most modern mechanical and electrical media, in order to obtain the best lighting effects; with special machinery for raising the stage, and—alone among the theatres of Italy—with a rigid panorama.

Since it was not possible to enlarge the stage in depth, it was particularly widened to the right and the left. All the little rooms were abolished and great space was made for the scenery and the mechanicians.

The theatre will have a large rehearsal hall with its own stage, and with an entrance from it to the rooms in which the



Mussolini and the Governor of Rome Inspecting the Costanzi Theater.

artists and the chorus will assemble. The result is expected to be perfect convenience, for rehearsals either of the soloists or the ensemble.

### Other Houses Re-open

The reopening of the Fenice opera house in Venice and that of the Dal Verme in Milan were signs of the resumption of the season in Italy.

The beginning of the series at the Fenice by the company from Turin was of interest. The first performance promised good things to the assembled critics. "L'Italiana in Algeri" by Rossini was worthy of revival in this city, where 114 years ago it first saw the light at the Teatro di San Benedetto. The fact that it had been exhumed a few months ago at the Teatro di Torino stood to the credit of Vittorio Gui, one of the few Italian conductors of orchestras who have in their blood the spirit of research.

"L'Italiana in Algeri," which is very close in spirit to "The Barber," by reason of its rhythmic character and the spontaneous and flowing vivacity of its melody, gave to the Venetian public an impression of joy. In it we are not yet at the heights of the immortal "Barber," but the style and the form of the future masterpiece are there expressed with impressive fullness.

### Conductor Feted

Vittorio Gui conducted the opera with inimitable authority and clear-cut movement,

rendering transparent every small episode, every development of the same.

Gui was much feted, and after the celebrated Sinfonia had two long ovations from the public as a whole. Apart from leading the opera impeccably, he accompanied the recitatives in agreeable fashion from a spinet.

Giuseppina Zinetti presented an *Isabella* which had the benefit of a robust and modulated voice and a mastery characteristic of the past.

The bass, Vincenzo Bettoni, was an actor and singer worthy of praise, in the part of *Mustafa*. The bass, Carlo Scattola, as *Taddeo*, distinguished himself for the efficacy of his song. Laura Pasini, as *Elvira*, proved again to have a notable vocal facility. The tenor, Alessio de Paolis, as *Lindoro*, caused admiration, especially by his singing in the *Cavatina*, which is of a style between those of Cimarosa and Pergolesi.

### Modernism a la Coolidge

A concert which was donated by Mrs. Elizabeth Sprague Coolidge, the American music patron, was given in the hall of the Conservatory Benedetto Marcello in Venice. The program was entirely of modern music. Arthur Bliss was represented by his Quintet for oboe and string quartet. The solo was played by Léon Goossens, brother of the conductor. A work for piano and cello by Malipiero was played by Hans Kindler and Emma Lubbecke. In a Trio by Gabriel Pierné, the flutist, M. Moyse, made an es-

## Milan and Venice Hear Works Old New

pecial success. An American work, a String Quartet by Henry F. Gilbert, which has clarity despite a certain prolixity, was played by the Venetian Quartet. Especial ovations were given to Mrs. Coolidge and to the composers, Bliss and Malipiero, who were present.

### Milan Series Opened

The traditional autumn season at the Dal Verme in Milan was opened with a performance of "La Bohème," excellently conducted by Angelo Ferrari. In spite of the fact that Milan continues to be somewhat depopulated and that the folk who frequent lyric spectacles have not yet returned from the country, the Dal Verme did not present any vacant places. Among the notables present were the Duca delle Puglie and the Minister of the Colonies, the Hon. Federzoni.

Carmen Melis, in the part of *Mimi*, again confirmed her qualities of aristocratic and impassioned song. She showed clarity of timbre and secure intonation. The tenor Wessellowsky presented one of the best *Rodolfos*, both by the finesse of his singing and the exquisite freshness of his voice. The baritone Dolnisky was a praiseworthy *Marcello*, and Laura Lauri a *Musetta* of facile tone emission and sprightliness.

### Operas for Bologna

At the Comunale in Bologna there will be autumn performances, but the names of the artists and the conductors are not yet announced. Neither is the date of the opening certain. But it seems to be decided that the following works will be presented: "Boris Godounoff," "Isabeau," "Mefistofele," "Conchita" by Zandonai, "Turandot," "Salome," and perhaps "Madonna Imperia" by Franco Alfano.

Beniamino Gigli had another triumphal success in a concert given at the Teatro Verdi in Carrara. A bust of himself in marble by the sculptor Pollina was presented to him. The tenor, after the concert, was prevailed upon to sing in the open air, and was greeted with great acclamations.

## Thirty-One Sing in Village Choir

Argyle, With Forty Population,  
Headquarters for Active Glee Club

MILWAUKEE, Oct. 12.—The population of Argyle, Ill., is forty. Membership in the Argyle Glee Club numbers thirty-one.

Seventy-seven concerts stand to the credit of this ensemble which draws its members from the surrounding country, and gives programs throughout the middle west. One of the Argyle club's recent concerts was heard in the Perseverance Presbyterian Church in this city.

The club had its beginning in May, 1924, when the Rev. Edgar Smith, pastor of the Argyle Church, invited a group of young men to sing with him one evening. Six accepted, and their contagious interest resulted in a doubling of membership by July.

The club's first public appearance was made at a picnic that summer, and soon after the singers were asked to give a program in a nearby village. Attracted by this success, more joined. The roll now represents every young person in Argyle, in addition members who live in other places. Ruth McCathran the pianist, has not missed a rehearsal since the club's foundation, although she lives five miles away; and some of the singers come from points thirty miles distant.

C. O. SKINROOD.

### Charles Anthony and William Heyl to Play

Charles Anthony and William Heyl, pianists, are announced for a two-piano recital in Town Hall on Saturday afternoon, Nov. 5. They have been heard recently in a number of joint performances.

## Vancouver Holds Teachers' Banquet

Woman's Musical Club to Open  
Season with Engagement of  
Olga Steeb

VANCOUVER, Oct. 12.—Artists contributing to the program given at the seventh annual banquet of the British Columbia Music Teachers' Federation were Jack Perine Harrison, Althea Raymond, Mme. Davenport-Engberg, John Hopper, and Alice Bogardus. The address of welcome was read by Holroyd Paull. An informal address was made by Boyd Wells, president of Washington State Teachers' Association.

The Vancouver Woman's Musical Club will open its season on Oct. 19, when the assisting artist will be Olga Steeb, pianist. This will be Miss Steeb's first appearance in Vancouver.

Sousa's Band appeared in the Arena on Oct. 4, giving afternoon and evening concerts.

Nellie Harrison won first class honors at the A. T. C. M. examinations held by Toronto Conservatory, being the only student in British Columbia to attain this standing. Marjory Cornell, pianist, won the Mona Bates Scholarship.

An artist who has recently returned from abroad, is Isabelle Burnada. She will sing in New York on Nov. 8 and 22, and sing in London, England, on April 20.

A. WINIFRED LEE.

## America and Europe to Exchange Radio Programs

BALTIMORE, MD., Oct. 14.—What is believed to be the first international exchange of programs among broadcasters has been effected by Station WBAL, through its director, Frederick R. Huber, who recently mailed to Olaf T. Holst, director of the Bergen Company's station in Bergen, Norway, a typical all-American program, which will be put on the air from that European station for the benefit of Scandinavians.

Mr. Huber recently returned from a two months' visit to Norway, Sweden and Denmark. He made arrangements with the Norwegian broadcaster for an exchange of musical courtesies, ideas and programs which will be of "interest and enjoyment to both American, Canadian and European radio audiences," it is announced.

The "All-American" numbers which Mr. Huber included on this program featured, among the American composers, three lead-

ing Baltimoreans, Gustav Strube, conductor of the Baltimore Symphony; George Siemon and Gustav Klem. Among other American composers represented on this program were Victor Herbert, Henry Hadley, Deems Taylor, Edward MacDowell, James H. Rogers, John Alden Carpenter, A. Walter Kramer, Charles Wakefield Cadman, Mrs. H. H. A. Beach, Oley Speaks, H. T. Burleigh, Richard Hagemann, and Eastwood Lane.

In return for this All-American program, Mr. Huber is to receive from Mr. Holst a typical All-Norwegian program which will be put on the air from Baltimore by some of this station's leading vocal and instrumental artists.

In further accordance with this international extension of WBAL's scope of service, Mr. Huber has also arranged for the broadcasting of a Pan-American program,



Frederick R. Huber



# Concert Schedule Gets Under Way in New York

## Alyce Fraser Appears

A native of British Guiana was hostess to a Town Hall audience on the evening of Oct. 3, said hostess being a soprano rejoicing in the cognomen of Alyce Fraser. Miss Fraser brought a good natural voice to bear on a program of much variety, which ran the gamut from lieder of Brahms and Strauss to ancient and recent English songs, via French songs of Debussy, Bachelet and Fourdrain, Negro Spirituals, and the aria "O Patria Mia" from "Aida." In the Spirituals, Miss Fraser found the media best suited to her individual thought, and these she delivered in arresting style. Her excursions into French, Italian and German, while undoubtedly well meant and sincere, were less impressive. Edward Margetson, a discriminating accompanist, was further represented by a song called "Longing."—W. S.

## Mr. Bloch and the Malkins

The Trio formed by the Brothers Malkin—Manfred, Jacques, and Joseph—appeared in a Town Hall concert last Thursday night, Oct. 6, being extensively assisted by Ernest Bloch, who held the stage as raconteur de luxe and as composer of a Piano Quintet in C which hitherto had had put one performance in the metropolis. For this the Malkins were augmented to a fifth by Harry Glickman and Mitya Stillman. As a trio, the Messrs. Malkin had their part in the evening's entertainment at the beginning, using Tchaikovsky's single effort in this form for the purpose. This inspired work had an effective, well considered statement, being done in taste and style. The players were awarded a round of deserved applause.

Mr. Bloch thereupon came forth, his once familiar features partly eclipsed by his impressive black beard, which has been striving onward ever onward, one understands, for about a year. He was upon the platform, ostensibly, to give an explanatory talk on his quintet, but Mr. Bloch dismissed this subject, when he got to it, with comparative brevity. He discoursed with fluent wit anent many things, among them the despicableness of so much "modern" music, Judaism in music, music and other things in Cleveland, Ohio, and the unmalleable mannerisms assumed by a Tuxedo on a warm evening.

The first movement of the quintet, Mr. Bloch averred, is forceful, the second mystic and the third savage. "The finale," he said, "may have for its locale the South Sea Islands or Africa, but one thing sure is that it is wild. Possibly it contains cannibals. It certainly has something to do with wild animals and birds. . . . To the best of my knowledge there is not an accent of Jewish music in the entire composition!"

The lapse between the last hearing in New York, in 1923, and this one, is difficult to understand, for this work is powerfully built, its moods are naturally achieved and well sustained, and it is handled throughout with confident authority, as befits the brain-child of an experienced musician. The excellent and thoroughly inspired performance given the quintet, especially through the barbaric pages of this wild finale, must have pleased Mr. Bloch immensely.

W. S.

## Mr. Elzon's Debut

A debut recital of importance was the pleasant surprise which reanimated such unhopeful minds as found their way into Town Hall the evening of Oct. 7. Mischa Elzon, a young Pole who took first prize at the Paris Conservatoire and has appearances in Europe and North Africa to his credit, accomplished this state of affairs by the aid of a violin, a first class musicianship and the miracle that is called Imagination.

If that blighted form of entertainment known as the Standard Program must have its inexorable innings, we much prefer that they occur early in the season, before one's sense of decency towards such as Handel's A Major Sonata, the Bach Chaconne, the Chausson Poeme, and "Shorter pieces by Bach, Dvorak, Pugnani-Kreisler and Paganini" has quietly expired. Mr. Elzon played all of these and, with the exception of the chaconne, they sounded fresh enough. The enthusiasm Mr. Elzon did not display in the Chaconne was considerable and such a state of mind is not only forgivable but downright admirable.

To all he essayed Mr. Elzon brought a vibrant, speaking, pure tone and in the matter of dexterity he was generally a step or two ahead of what would have been adequate. But, what was most important, Mr. Elzon forgot how many notes there are to a measure and kindred worries when he played, and he did not find it necessary to "interpret" a universal language.—W. S.

## New Hanson Work Pleases in First Local Presentation, at Which Gordon String Quartet Makes Début. Ernest Bloch Appears As Raconteur. Recitals of John Charles Thomas and Mischa Elzon Are Outstanding Solo Entertainments

### The Gordon Quartet

Seven years of quartet playing produces either the finished product or—a musical One-Hoss-Shay. In the case of the Gordon String Quartet we have four Chicagoans whose ensemble, in the seven years of their association, has acquired the finish, the fine polish, the unanimity, without which this branch of the art is not acceptable.

They made their New York debut on the evening of Oct. 8 and gave delight to all the listeners who could be crowded into Chickering Hall. Jacques Gordon, the first violin, is concert master of the Chicago Symphony. John Weicher, Jr., is second violin; Clarence Evans, the viola, is first viola under Mr. Stock at Chicago, and Richard Wagner, is the 'cello. All bring

plete; at least for a debut; without him: An impasse.

The Chicagoans appeared best in this work. Perhaps the credit must go to the composer. At any rate, their playing of the lovely allegretto in D was one of their peaks of performance. The oddly constructed scherzo, with its return to "serioso" in G Flat, and the last movement, with its recollections of Sonata Opus 81 and its suggestions to Wagner, together with the whirlwind "alla breve" coda, gave them an opportunity to close their concert in true bravura style.

The Dohnanyi Quartet is melodious, not modern, with this composer's usual courtesy bows to Wagner, Tchaikowsky, Back, MacDowell, Sibelius, et al. This is nothing



Tamiris

Photo by Soichi Sunami

individual artistry to the shrine of chamber music. As an ensemble, but one small question might be raised. Mr. Evans viola apparently is on a different, and slightly lower, dynamic level than that of his associates. It is not a question of virtuosity. It is merely that he plays viola with less gusto, on occasion. At least that is the apparent result. He does not affect the balance much, but when the viola is expected to speak with vigor, one gets the impression of a repressed voice among less inhibited singers.

Three works were given: Dohnanyi's Op. 15 in D-flat major; Hanson's Op. 23, which is new to New York, and Beethoven's Op. 95, the "serioso" supposed to have been written after Theresa Malfatti had rejected the maestro's suit. It must be said that there is less of mourning and more of restless protest in it; no lover's lament here, but a statement of objections. The result is vigor; a score to stir the blood.

This Beethoven quartet was the most interesting part of the evening, despite the "newness" of the other works. The short first movement, of only 130 measures and no repeats, gave a sense of life and action to the program. But in any quartet program, Beethoven is sure to overshadow his fellow men. And no such program is com-

against it as a work of art. It is decidedly acceptable to the average ear and was perfectly played.

The new Quartet by Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., is an interesting work in one movement. Technically, its scoring shows scholarship. Thematically, its creator gives the impression of more brain than heart. No "inner necessity," one feels, drove him to sit up nights over it. He knows how to write quartets, and decided to do this one. Incidentally, it was commissioned by the Library of Congress Festival in 1925 and will bear repeating. Dr. Hanson wrote it at the American Academy in Rome in 1923, during his residence under a fellowship.—H. J.

## Mr. Thomas Sings

John Charles Thomas might easily have chosen a program of more musical meat than that with which he regaled his admirers in Town Hall the afternoon of Oct. 9. But he could scarcely have constructed a more curious group than his first, which began with Franz's noble "Dedication"; and ended with Leoncavallo's tawdry and threadbare *Mattinata*. The eminent baritone's recital was replete with just such contrasts, both as

to his choice of material and his manner of projecting it. At its best, as in the Franz number, and again in Duparc's long and exacting "Phidyle," his was singing of the highest beauty. There was a superb sense of line in the former, traced in molten, glowing tone; in the latter there were lovely, natant pianissimo phrases which survived a barrage of coughs and sneezes laid down somewhere in the back of the hall. Why such outbursts always are reserved for the tenderest and softest passages is one of those mysteries the pathologists and psychoanalysts seem to have left strictly alone.

The singer's creative dramatic gifts made stirring music also of Holmes commonplace "Au Pays" and a once-hackneyed air from Bizet's "Jolie fille du Perth." His mastery of the mechanics of song lifted the old Italian "Tre Giorni" out of the durance vile in which it has lingered as a studio "teaching" song, and his skill in humorous suggestion enabled him to give point to some waggery by Lord Berners which the program identified as a "Dialogue between Tom Filuter and his Man by Ned the Dog Stealer."

Good as was most of this singing, admirable in tone, style and diction, it was not always keenly vitalized and there were occasions, as in the past recitals, when the baritone courted a certain burliness and heartiness of tone that altered the quality, and not for the better. Happily, the more refined and concentrated tone predominated.

Eric Zardo, besides playing accompaniments, provided a group of piano solos, and Mr. Thomas made use of one of his songs, various rhythmical idiosyncrasies presumably were to be charged to the singer.—O. T.

## Tamiris Dances

THE first dance program of the season was made the occasion, on Sunday evening, of the appearance in the Little Theater, of Tamiris, a young woman of almond eyes and abundant curly locks, who is said to be a daughter of New York.

The informal atmosphere of the small playhouse was rendered still more informal when the dancer, for a fleeting moment, dispensed entirely with costume draperies and appeared in utter naturalness. Chiefly, her "dance moods" consisted of interpretations limned on a background of music by Debussy, John Powell, Scriabin, Cyril Scott and George Gershwin, each interesting to a certain degree because of the very personableness of the young dancer. None, however were of the calibre to provoke such audible exclamations as were drawn by a "mood" entitled "Subconscious."

In this, Tamiris, with the aid of Debussy and wraithlike yards of grey chiffon, essayed the completion of an already engaging mood without the aid of the grey chiffon, and with only musical strains floating about.

Vieing for favor with this number were "Circus Sketches" to music by Powell, and "Impressions of the Bull Ring" set to music of Calleja. Of the latter a deal may be said for the dancer's authentic projection on the stage of the true feeling embodied in this form of Latin amusement. In turn she simulated the toreador, the picador, the mattedor, catching the vibrant mood of the bull-fighter with a verity of movement and posture that belied her theatrical yellow satin suit.

The number heralded as "1927" by George Gershwin turned out to be merely excerpts from his "Rhapsody in Blue." For the delineation of this, Tamiris enlisted the help of the Chilean, Juan Oliver, who designed a sky-scraper setting oblique enough to satisfy the soul of ever so unperpendicular a futurist. For herself Tamiris chose a costume in black and white to match the setting while blue Gershwinian chords furnished the rhythm for her suppleness to follow.

Technically, Tamiris has the pliance and flexibility of limb and body that are the result of application and long training. Her dances sometimes lacked convincingness, her movements border on monotony but her moods were always clearly defined. Hers is an understanding of line and curve, an appreciation of the art of posture that augur well for future success. Lighter moods of whimsy and piquance and coquetry are those in which Tamiris excels, and to which she brings an unconcealed joy of performance.

The assisting artist was Louis Horst, pianist, who performed behind scenes and refused to emerge even for his share of the applause.

Tamiris was the designer and executant of her own costumes. H. H.



# The New York Symphony Treads a Golden Cycle

## Fifty Years of Active Life Reviewed

## History Twined With Success of Two Men

*Period of Early and Inevitable Rivalry with Thomas' Forces Presented Difficulties Which Gradually Dissolved as Newer Organization Filled Its Own Niche.*

By Frances L. Whiting

WHEN a history of the New York Symphony Society is written it might well bear the title "The New York Symphony Society: A Tale of Two Lives," for its record is at the same time the story of two men, father and son, Dr. Leopold Damrosch and his son, Walter.

In the fifty years of the Society's existence, which will be observed this season with ceremonies befitting a golden jubilee year, these two alone have guided its artistic destiny—Dr. Damrosch from the date of its founding, Nov. 9, 1878, until his death in 1885, and then Walter, from the same year when at twenty-three years of age, he assumed not only the conductor's baton, but the task of furthering the artistic policies and ambitions for the organization, absorbed through years of intimate association with his father. This task he relinquished only at the end of the 1926-1927 season, after forty-two consecutive years.

Dr. Damrosch came to America in 1871, called to New York to conduct the Arion Society. He brought with him in addition to a sound musical education and fine natural taste, the rich artistic background of his years in Breslau as conductor of the Breslau Orchester Verein. All the great artists of the day came to Breslau to take part in the concerts and he counted among his personal friends Liszt, Wagner, Von Bülow, Clara Schumann, Taubert, Joachim, Auer Henselt and Rubinstein to mention only a few. Lack of sympathy with Prussian ideals and the unfavorable artistic atmosphere which the Franco-Prussian war engendered induced Dr. Damrosch to accept the American offer, but not without some trepidation as to the musical atmosphere in which he was to find himself.

### Meeting With Thomas

Musical New York at the moment was almost completely under the domination of the beloved despot, Theodore Thomas, and competition between the two was inevitable.

In his book "My Musical Life," Walter Damrosch relates the story of the first meeting of these two musicians, whose aims and ideals were so closely identified, and whose methods and temperaments differed so radically.

He (Dr. Damrosch) told Rubinstein that when he had first arrived in New York he had met Thomas at the music store of Edward Schubert in Union Square and that after the introduction Thomas had said to him: "I hear, Dr. Damrosch, that you are a very fine musician, but I want to tell you one thing: whoever crosses my path I crush."

This warning from the American conductor was grounded on a firm conviction that America was not large enough to contain more than one orchestra. Nevertheless, neither Rubinstein nor Dr. Damrosch appeared to take the dictum too seriously, for it was out of the same conversation with the great Russian pianist in which the anecdote was recounted that the initial impulse toward New York's second symphonic organization arose. Rubinstein, who had known Dr. Damrosch and his work intimately in Germany, expressed amazement that he had not yet achieved in the new world a position commensurate with his reputation and capacity. An oratorio society suggested itself as an opening wedge into the orchestral field, and accordingly a consultation was held with interested musicians which led in 1873 to the founding of a chorus of eighteen singers.



Dr. Leopold Damrosch With His Family, Breslau, 1867. Frank Is Seen at Extreme Left, Walter at Extreme Right.

From this small beginning the society developed rapidly until it became the foremost representative of choral music in New York, performing regularly with a chorus of 350, works by Handel, Haydn, Mendelssohn and others.

### A Step Forward

The step to the establishment of an orchestral ensemble proved a logical, although not an easy, one, and on Nov. 9, 1878, seventy musicians assembled in old Steinway Hall on Fourteenth Street for the first concert of the New York Symphony Society. Two overtures, a symphony and a violin concerto comprised the initial program: Goldmark's "Sakuntala" Overture, the Overture to "Die Meistersinger," Beethoven's Fifth Symphony and the Raff Violin Con-

certo. The violinist Wilhelmj was the first soloist. Five other performances were listed for that experimental first year, with the traditional public rehearsal preceding each. The same light schedule prevailed for many seasons but the new ensemble had come to stay.

The rivalry which ensued between the already existing orchestra and the newcomer was inevitable, and as it happened the wide divergence between the personalities and musical taste of the two leaders proved the salvation of both organizations and was the cause paradoxically of retaining for the young city two orchestras of the highest rank. Of the two men and their early relations Walter Damrosch said many years later:

"The differences between him (Dr.

Leopold and Walter Damrosch, Father and Son, Brought Society to Its Present Eminence. Arion Society First Beckoned Elder Musician to America.

Damrosch) and Thomas were very marked. Thomas, who had educated himself entirely in America, had always striven for great cleanliness of execution, a metronomical accuracy and rigidity of tempo, and a strict and literal observance of the signs put down by the composers. America owed him a great debt of gratitude for the high quality of his programs. My father had been educated in a more modern school of interpretation, and his readings were emotionally more intense. He was the first conductor in this country to make those fine and delicate gradations in tempo according to the inner demands of the music, gradations which are too subtle to be indicated by the composer's signs, as that would lead to exaggerations, but which are now generally considered as necessary in order to bring out the *melos* of a work.

"Both conductors had their violent partisans, and, as they were at that time literally the only orchestra conductors in America, feeling ran very high. My father was the last comer, and Thomas was well fortified in the field with a group of wealthy men to support him. .... It was hard work to keep the two societies going and to enable them to meet the bills for hall rent, soloists, and orchestra. There was as yet but a small public for the higher forms of music, and again and again it looked as if further efforts would have to be abandoned."

### Incorporation in 1879

Nevertheless in 1879 matters looked sufficiently promising to sanction the incorporation of the New York Symphony Society and this was accordingly done with the following "purpose" set forth in the articles of incorporation.

"The promotion, cultivation and advancement of Instrumental and Vocal Music, both sacred and secular, by the study and public performance of the different forms of classical, especially symphonic Music."

The officers were: William H. Draper, president; J. Wiener, vice president; Stephen Knevals, secretary; August Lewis, treasurer and Charles Roper, librarian.

Two events of prime musical importance served during those early days to attract the attention of the concert-going public to the new ensemble as highly worthy of support; the performance of Brahms' First Symphony, for the score of which the most intense competition took place between the rival conductors; and the presentation in 1879 of Berlioz' "Damnation of Faust," until then unknown in America. This concert, held in Steinway Hall, necessitated the services of solo singers, the New York Symphony Orchestra, the chorus of the New York Oratorio Society and the male chorus of the Arion Society. Documents of the period record a sensation. During the winter the work was repeated five times to crowded houses and from that time henceforth, the society felt the ground grow firmer under its feet.

The growing society did not lose sight of the dual nature of its purpose as expressed in the articles of incorporation with its rapidly increasing eminence in the symphonic field, for in 1881 a second great festival for orchestra and chorus is recorded. Twelve hundred singers, and an orchestra of 300 gathered in the Seventh Regiment Armory in the presentation of Berlioz' Requiem. Rubinstein's "Tower of Babel," Handel's

## THE STEINWAY HALL PROGRAMME.

NEW YORK, SATURDAY, FEBRUARY 14TH, 1880.

### SYMPHONY SOCIETY OF NEW YORK.

(SECOND SEASON)  
DR. LEOPOLD DAMROSCH, Conductor.

FOURTH SYMPHONY CONCERT,  
SATURDAY EVENING, FEBRUARY 14TH, 1880,  
AT 8 O'CLOCK.

FOR THE FIRST TIME IN AMERICA:

### "LA DAMNATION DE FAUST."

A DRAMATIC LEGEND IN FOUR PARTS BY HECTOR BERLIOZ.

MISS AMY SHERWIN, MARGUERITE.  
MR. JULIUS JORDAN, FAUST.  
MR. FRANZ REMMERTZ, MEPHISTOPHELES.  
MR. F. G. BOURNE, BRANDER.

SYMPHONY SOCIETY OF NEW YORK.

FIFTH PUBLIC REHEARSAL, THURSDAY AFTERNOON, MARCH 11th, 1880, at 2 o'clock.  
FIFTH SYMPHONY CONCERT, SATURDAY EVENING, MARCH 13th, 1880, at 8 o'clock.

ORATORIO SOCIETY OF NEW YORK.

FOURTH PUBLIC REHEARSAL, WEDNESDAY AFTERNOON, MARCH 17th, 1880, at 2 o'clock.  
FOURTH ORATORIO CONCERT, THURSDAY EVENING, MARCH 19th, 1880, at 8 o'clock.

JOHANN SEBASTIAN BACH'S

### "THE PASSION OF OUR LORD,"

ACCORDING TO ST. MATTHEW.

TO BE GIVEN AT

ST. GEORGE'S CHURCH, STUYVESANT SQUARE.

Subscribers are hereby notified that in due time they will receive checks for seats in St. George's Church as nearly as possible corresponding with the seats selected by them for Steinway Hall. If any subscribers fail to receive such check before March 8th, they will be supplied on application to the Box Office of Steinway Hall.

Program of the First Performance in America of Berlioz "Damnation of Faust" Which Established the Musical Reputation of the New York Symphony Society.



"Messiah" and Beethoven's Ninth Symphony before an audience of 10,000.

The lack of opportunity for his friend which Rubinstein had deplored had in that time become a memory, for Dr. Damrosch found himself overcrowded with congenial activities. So many and so varied were they, and so great a strain did they become upon even his great endurance and ambition that in 1885 we find him breaking under the strain. In that year he died, passing on to his son the work which he had so splendidly inaugurated.

### The Son Carries On

Faced with the great task, the young conductor cast about for additional outlets for his ensemble. His purpose was twofold. As he himself described the situation in its simplest terms, "I was hard put to it to find sufficient work for my men to keep them together." Back of the artistic need furthermore was the economic necessity of making musical effort provide at least an adequate living if not a profitable one. Sunday afternoon concerts were begun and proved highly successful; tours were undertaken which gradually came to embrace the entire country; summer festival engagements were found and with the assistance of the New York orchestra the idea spread and developed into a profitable source of reward both financial and artistic.

### Effective Stewardship

In 1903, C. E. Le Massena relates, the question of finances was permanently disposed of in a wholly effective way. The orchestra was reorganized on a guarantee basis which permitted subsidizing players, adequate rehearsals, and a sufficient number of concerts. The bulk of the work incident to the raising of funds fell upon Harry Harkness Flagler, a musical amateur and enthusiast, who evinced a deep interest in the orchestra. In 1914 he agreed to assume the entire financial burden and from that year he arranged to contribute the entire amount of any deficit incurred in the proper maintenance of the society. The success of his stewardship is attested by the fact that the New York Symphony at present gives more than a hundred performances in each season in New York and on tour.

Its policy remains the same as under the founder. It has not hesitated to experiment in any field which appeared promising and it is still pioneering. Thirty years ago the first series of concerts for young people was undertaken. The idea proved so successful that a second series was instituted for children from six to twelve years. In 1909 the first Beethoven cycle in America was given with the nine symphonies performed in order, together with other compositions which had not appeared on concert programs in New York. A year or two later a Brahms cycle of the same type was successfully conducted.

The New York Symphony was the first American orchestra to make a European tour. In 1920 upon invitation of the governments of Belgium, England, France, Holland and Italy it gave concerts in leading cities abroad. It was Mr. Flagler in this instance also who made the undertaking possible.

### Famous Associates

Among the guest conductors of the ensemble appear some of the greatest names in the orchestral field: Albert Coates, Bruno Walter, Vladimir Golschmann, Eugene Goossens, Otto Klemperer; composers who have conducted their own works include Rubinstein, Paderewski, Tchaikovsky, Saint-Saens, Rachmaninoff and D'Indy. Tchaikovsky's comments on his American tour as set forth in his letters and journals furnish an interesting sidelight on the times. He was invited in 1891 to participate in the program which dedicated Carnegie Hall and on the evening following his first rehearsal he wrote:

After we got rid of the interviewer we went to the music hall. A magnificent building. We got to the rehearsal just at the end of Beethoven's Fifth Symphony. Damrosch (who was conducting without his coat) appeared very pleasant. I wanted to speak to him at the finish of the symphony but had to wait and answer the cordial greetings of the orchestra. Damrosch made a little speech. More ovations. I could only rehearse the first and third movements of the First Suite. The orchestra is excellent.

And again, apropos of the opening night: The appearance of the Hall in the evening lit up and crowded with people was very fine and effective. The ceremony began with a speech by Reno. After this the national anthem was sung. The "Leonore" Symphony was then beautifully rendered. My March went splendidly. Great success.

The list of great names does not conclude with composers and conductors. Soloists of international importance continued to iden-



WHEN FOURTEENTH STREET WAS THE MUSICAL MECCA OF AMERICA  
New York's Cradle of Music, Fourteenth Street, New York. At the Left Is Steinway Hall Where the First Symphony Concert Was Given on Nov. 9, 1878, Under the Baton of Dr. Leopold Damrosch. At the Extreme Right Is the Academy of Music. (Reproduced from an Old Wood Cut)

tify themselves with the society in accordance with the standard set in the first concert by Wilhelmj. Rubinstein, Joseffy, Kubelik, D'Albert, Von Bülow, Carreno, Sarasate, and others are listed. Paderewski made his first orchestral bow with the society in the same year that brought Tchaikovsky to Carnegie Hall.

In the field of "first times," the society has been a consistent innovator. Works of Sibelius, Stravinsky, Elgar, Rimsky-Korsakoff, Tchaikovsky, Ravel, Debussy, Enesco, Chausson, Dukas have had their introduction to the American public through this channel. A library of scores numbering 1400 has become a permanent asset of the society, many

of these scores rendered priceless through notations of the great in music's world.

### Gives Scholarships

In the field of education the most recent activity of the society is the institution of scholarships among high school students. Several years ago, it designated the principals of several sections of the orchestra to examine the personnel of the city's high school orchestras with a view to selecting the six most promising players of each instrument. These were awarded scholarships under the symphony players with all expense borne by the society itself. Seventy-eight young musicians were chosen the first year

and the plan is still in force.

Although the form which the celebration of the golden jubilee will take has not been definitely outlined or announced, it gives rich promise of providing a fitting climax to fifty years of uninterrupted progress. The opening concert on Oct. 21 will find Fritz Busch, director of the Dresden Opera House, on the conductor's stand. He is the first of five guest conductors and will be followed in turn by Ossip Gabrilowitsch, of the Detroit Symphony, Maurice Ravel, Enrique Fernandez Arbos, of the Madrid Symphony, and Walter Damrosch. The opening program will include Beethoven's Symphony No. 4 and Brahms's Symphony No. 1.

## Reinhardt To Bring Massive Productions Here

GILBERT MILLER announces that he and Dr. Rudolph Kommer, representing Max Reinhardt, have signed final contracts for the New York Reinhardt season.

To make the American season possible, says a statement from Mr. Miller, it has been necessary to close all the Reinhardt theatres in Europe; to assemble not only the leading players and companies of the Reinhardt houses in Berlin, Vienna, Salzburg, and Munich but also the technicians, and gather together and prepare for transport to America the lighting equipment, scenery, and properties of five theaters.

This is the first time that the entire Reinhardt organization and working plant have ever been lifted bodily from their settings. Practically everything in the five theaters except such things as are a permanent part of their architectural structure is being moved to America.

What New York will witness will be the same, in respect for every detail of casting and *mise en scène*, as the Reinhardt productions on view in Salzburg last summer, when stars from Reinhardt theaters were assembled for the Reinhardt's Festival. The New York engagement will be under Mr. Reinhardt's personal direction. He will arrive about Nov. 1 with more than thirty players, including some of the most noted Continental actors.

The possibility of bringing Alexander



Photograph by d'Ora, Vienna  
By Courtesy of Morris Gest  
Max Reinhardt

Moissi, a foremost classic actor, to America, has been under discussion for years. Early last spring negotiations for his New York appearance were under way, but Mr. Reinhardt obtained the abandonment of these plans so that Moissi might appear here as a member of the Reinhardt organization.

### Symphonic Concert Arranged for Roosevelt House

The Women's Roosevelt Memorial Association has engaged the Detroit Symphony with Ossip Gabrilowitsch as conductor and piano soloist, to give a concert in Carnegie Hall, Nov. 29. The proceeds will be used to defray the remaining mortgage on Roosevelt House. Mrs. Henry Marquand is chairman of the concert committee. Assisting her are Mrs. Henry Parish, Mrs. Demorest and Mrs. Douglas Robinson. A third series of teas, beginning in January, will be given at Roosevelt House.

### Pesci to Give Recital

Anthony Pesci, tenor, will give a recital in the near future at the Brooklyn Academy of Music. Mr. Pesci recently gave a radio recital; and a joint recital with Charles King, pianist, at Saint Ann's Church, Dongan Hills, S. I. He was guest soloist at St. Mary's Church in Staten Island and at St. Ignatius Church, Long Beach, also appearing as soloist with orchestra in the Prospect Park Music Grove. Mr. Pesci is head of the Master School of Music in Brooklyn.

### Novelties are Listed on Mengelberg Programs

AMONG the novelties that William Mengelberg will conduct this season with the New York Philharmonic Orchestra are Bloch's Symphony in C Sharp Minor, Rudolf Mengelberg's Scherzo Sinfonico, Wetzler's "Assisi," a suite by G. H. C. von Bruckner Fock, and new works by Kodály and Roussel. Mr. Mengelberg will also conduct concerts of the Philadelphia Orchestra on Jan. 20 and 21.





Vladimir Shavitch, Conductor of the Syracuse Symphony Orchestra

## Syracuse Players Open New Season

Shavitch and Orchestra Heartily Received at Initial Event of Series

SYRACUSE, N. Y., Oct. 14.—The Syracuse Symphony, under Vladimir Shavitch, opened its seventh season with a noon concert in Keith's theater last Saturday, under brilliant auspices. In the large audience were many music lovers who are not residents of the city but live in surrounding districts.

"Schéhérazade" by Rimsky-Korsakoff was an outstanding number. The colorful effects of this suite were revealed to the fullest measure. Myron Levee, concertmaster, played the solo part with a fine artistic sense.

Works of Wagner constituted the balance of the program—the preludes to "Die Meistersinger" and the third act of "Tristan und Isolde" and the Overture to "Tannhäuser" giving brilliant opportunities. There were balance and smoothness in the performance of all the works. Silvio Meneguzzo played the English horn passage in the "Tristan" excerpt in an impressive manner.

K. D. V. PECK.

## Kansas City Happenings

Resident Musicians Heard in Programs. Harpist Arrives

KANSAS CITY, KAN., Oct. 12.—The Y. M. C. A. Orchestra of Kansas City, Mo., led by F. A. Cooke, and a trio from the Wilkinson-Cooke Studios of this city, gave a program at the Methodist Episcopal Church, Bonner Springs, Kan., recently.

Mrs. J. B. Elling was chairman of the program committee for the Council of Clubs' annual concert in Jayhawk Hall. Those appearing were Twila Holt, pianist; Helen Oviatt and Mrs. A. C. Bale, vocalists; Marvin Munsell, clarinetist; Eugenia Root violinist; Alma Jaggard, Mrs. L. B. Gloyne, and Hildure Anderson, accompanists.

A trio composed of Marvin Munsell, Milan Mahale and Margaret Pickard, furnished the musical program at a luncheon for the Council at the Chamber of Commerce.

Ethel Temple Lavers, harpist, is to make this city her home. She was formerly with the Seattle Symphony under Karl Krueger.

## Robeson and Brown Sing in Denver

DENVER, Oct. 11.—As the first attraction of a list of six on the new Highlander Entertainment Series, Paul Robeson, baritone, and Lawrence Brown, tenor-accompanist, were presented under the management of T. M. Fisher on Sept. 30, in the City Auditorium in a recital of Negro songs.

## Combined Lutheran Choirs Announces Concert

On Saturday evening, Dec. 10, the combined choir of a number of Lutheran churches of Greater New York will give a program of sacred and secular music in Carnegie Hall under the baton of Albert Stoessel. Reinald Werrenrath, baritone, is to be the guest artist. Edward Rechlin, organist of Immanuel Lutheran Church, will be in charge of many sectional and concerted rehearsals. This concert is to mark the beginning of a number of similar musical activities of Lutheran church choirs in New York.

## Music Week Laws Undergo Revision

The New York Music Week Association, through its director, Isabel Lowden, announces that the 1927-28 syllabus of its contests and will be ready for distribution on Oct. 25, when copies will be mailed to contestants of all former seasons, as well as to music teachers and to others.

The contest committee, Dr. T. Tertius Noble, chairman, and George H. Gartlan, vice-chairman, feels that this syllabus will be the most comprehensive yet. New features are being incorporated and there are some drastic changes in rules, particularly in regard to age limits in various classes. Many requests for the syllabus are on file from new contestants as well as from those of former seasons; and the number of entries promises to exceed the 10,000 mark of last season, it is announced.

## Medal Winners Reunion

The first event of the season was announced as a reunion of members of the Gold Medal Winners Club, with initiation of the Gold Medal Winners of last season, who became full members. This club was organized a year ago, its stated purpose being to study ensemble music, to work for the ideals for which the Association stands, and to

encourage and befriend serious students of music. Plans are being considered for a concert similar to that given by the members of the Gold Medal Winners Club at Carnegie Hall, March 23, when some sixty of the Gold Medal Winners and associates were conducted in a program of ensemble music by Dr. Walter Damrosch, Ernest Hutcheson, Oscar Saenger, Max Bendix and Henry Burck.

The officers of the club who have served during the past season are Walter Stoffregen, president; Ruth Slavsky, vice-president; Dorothy Wagner, recording secretary; Sammy Kramar, corresponding secretary, and Victoria Danin, treasurer. Election of new officers will take place shortly.

While preparation of Parts I, II, III and IV is going forward under supervision of the contest committee at headquarters, the syllabus for public school orchestras and choruses, is being prepared under the direction of George Gartlan, director of music of New York public schools. The details are being handled by the assistant-director, Joseph P. Donnelly, who has provided the direct contact between the public schools and the New York Music Week Association, in the working out its co-operative contests program.



Wanda Landowska, Celebrated Harpsichordist, Who Returns to America Next Week for Recitals

## Peabody Receives Scholarship Fund

Vocal Award Made in Memory of Late C. R. Woods, Baltimore Musician

BALTIMORE, Oct. 14.—A new memorial award, to be known as the Charles R. Woods Vocal Scholarship, is announced by Otto Ortmann, acting director of the Peabody Conservatory. This is the gift of Mrs. Charles R. Woods.

Mr. Woods was born in Carroll County in 1872, and died in Baltimore Dec. 15, 1925. He was a church singer and a member of the Orpheus Club. By profession a lawyer, his principal outside interest was music.

The donor of this prize has provided not only for instruction in the major branch, but also for the necessary training in whatever supplementary subjects may be advisable. Previous vocal or musical training is not necessary, since the award will be made primarily on the basis of voice quality. The scholarship extends over a period of three years.

## Tablet Finished

The final touches on a memorial tablet to the late J. Wilson Leakin have been made in the new Preparatory Department Building of the Conservatory. The tablet has been placed in the main lobby. It bears the following inscription: "In recognition of his benefaction, the new Preparatory Department Building is dedicated to the memory of James Wilson Leakin."

Coincidentally with the school's arrival at the third-of-a-century milestone, has come the addition of a new building for this department.

The building contains nearly 100 rooms; including forty-eight studios for the private, individual vocal and instrumental lessons; a recital hall, two practice-recital halls, three lecture rooms, two dance studios, an orchestra room, a laboratory for scientific research.

## Talks on Orchestral Concerts Listed for Pittsburgh

PITTSBURGH, Oct. 12.—The twelfth series of talks on music to be played by visiting orchestras will be held in the recital room of the Pittsburgh Musical Institute on evenings preceding the concerts. The speaker will be Dr. Charles N. Boyd; illustrations will be played on two pianos, or in four-hand arrangements, by Dallmeyer Russell and William H. Oetting. There will be no charge for admission. The dates are: Nov. 1, Nov. 10, Dec. 8, Jan. 5, Jan. 26, Feb. 9, and March 8.

## Chaliapine to Visit America in New Year

Feodor Chaliapine, after his Covent Garden engagement, will spend November giving concerts in Holland and Germany. He will sing in December at the Barcelona Opera, and will be in Paris for the Christmas holidays. He will come to this country in January for operatic and concert engagements, including recitals at Carnegie Hall, one in February, another in March.

## Teachers to Convene California State July Meeting Will Be Held in Los Angeles

LOS ANGELES, Oct. 8.—The choice of Los Angeles as the meeting place for the next convention of the Music Teachers' Association of California, in July, was announced by Charles Draa, president, at a banquet and installation of officers held by the local association in the Windsor tea room on the evening of Sept. 26.

L. E. Behymer, impresario, was toastmaster. He introduced Charles Wakefield Cadman; Abbie Norton Jamison, president of the California Federation of Music Clubs; Mr. Draa, and Anna Ruzena Sprotte, singer and teacher, who gave short addresses.

Musical features were violin solos by Billy Hill, violinist, accompanied by Sol Cohen, and community singing, led by Hugo Kirchhoffer. Alma Stetler remains president of the organization for a second year. Other officers are Abbie De Avirett, vice-president; Jessie Edwards, recording secretary; Gladys Littell, corresponding secretary; Edna Kirk, treasurer; Emma Bartlett, chairman of membership; Z. Earl Meeker, chairman of finance; Sol Cohen, chairman of program and publicity; Eva Frances Pike, chairman of hospitality, and M. von Lewen Swarthout, chairman of auditing.

Monthly programs are planned throughout the season.

HAL DAVIDSON CRAIN.

## Scottish Rite Chorus Opens Toledo's Season

High Standard Set in Program Ranging from Brahms to Sullivan, with Music by Megley

TOLEDO, OHIO, Oct. 13.—The Scottish Rite Choir set a high standard for the season when, under the baton of William A. Howell, it gave a Sunday afternoon concert in the useum of Art, opening the year's series.

The program ranged from Brahms' "How Beautiful Is Thy Dwelling Place" and a Te Deum by Dudley Buck to excerpts from "Il Trovatore" and "The Pirates of Penzance." Especially interesting was "The Crusaders' Song," written by Mary Willing Megley, sung by the male chorus and Reginald Morris.

The Scottish Rite Quartet, which participated, is made up of Mrs. Alexander Houston, Mrs. George Emmert, Mr. Howell and Julius J. Blair. The Quartet from "Rigoletto" was sung by Maude Ellis Lackens, Mr. and Mrs. Reginald Morris and Harry Turvey.

The accompanists were Marana Baker and John Gordon Seely, the latter also contributing an organ solo.

HELEN MASTERS MORRIS.

## Mannes School Classes Cover Big Field

Students of all ages, ranging from four years to the half century mark, are listed in the enrollment of the David Mannes School, which opened its twelfth season on Oct. 6. A class in ensemble playing for amateurs, instituted under Alick Young Maruchess, will, with the department of cultural studies being inaugurated under Donald B. Clark, be a new feature.

The artists' and teachers' faculty this year includes Katherine Bacon, Howard Brockway, Scipione Guidi, Fraser Gange, Edwin Ideler, Alick Young Maruchess, David Mannes, Hugh Porter, Lieff Posanoff, Felix Salmund, Rosario Scalero, Frank Sheridan, Anne Marie Soffray, Paul Stassevitch, Greta Torpadie and Wolfe Wolfinsohn. Special classes for little children are under Rosemary Lillard and Clair Seymour. A member of the faculty who has returned after a year's absence is Leopold Mannes who, with Newton Swift, teaches general theory. Mr. Mannes spent the winter in Rome as a fellow in composition of the Guggenheim Memorial Foundation.

Donald Clark, who lectures on music history as well as conducts the new department, spent the summer working on a philosophical book and on a volume of short stories of San Francisco life which will be published shortly. Another member is Janet Ramsay, author of a second novel, "Bright Threshold," which has just been issued.

Mr. and Mrs. Mannes spent the summer at East Hampton, where they examined manuscripts sent them as music editors of Harcourt, Brace and Company's "New Songs for New Voices." The competition for young composers, who set modern verse selected by Louis Untermeyer, editor with Mr. and Mrs. Mannes of the forthcoming collection, revealed fine talent, they announce.

In addition to his joint directorship of the school, Mr. Mannes will conduct several series of orchestral concerts in and near New York. He will lead his men also in the final concert of the Bronxville Community Series. Mr. and Mrs. Mannes will also be heard in sonata program.

The two string orchestras at the school are conducted by Mr. Stassevitch and Mr. Mannes. Other chamber music is under Mr. Salmund, Mrs. Maruchess and Mr. Wolfinsohn. A choral class for girls and boys, under Charles Kinney, and an adult chorus under George Newell continue this season. The theory department, in charge of Rosario Scalero, has Anne Soffray as supervisor of solfège assisted by six teachers. Five special classes are open this year to students who do not enroll in other courses at the school. These are the lectures on the history of music and musical form, the two choruses and the ensemble class for amateurs.



# BRINGING MUSIC TO MOUNTAINEERS

## Breaking Down Primitive Barriers

How Some Kentuckians Learned to Sing "America" and Liked It—Karl Gehrkins Tells of Three Weeks in an "Opportunity School" in the Appalachians Where Men Simply Didn't Sing

By KARL WILSON GEHRKENS

**B**EREA COLLEGE is an institution in central Kentucky catering especially to the white people of the Appalachian Mountains. It comprises five schools consisting of a foundation school, a junior high school, an academy, a normal school, and the college proper. About 3,000 students attend Berea College in the course of the year. Dr. W. J. Hutchins is the President.

Late in the fall of 1926, President Hutchins asked me to come to Berea for the three weeks of the "Opportunity School" held each year immediately after the holidays. I was interested in Berea and its work and since I was on sabbatical leave for the year it was possible for me to accept the invitation. The Opportunity School is for adult mountain people who have had little chance in early life to go to school. There are no entrance requirements and no credit is given for the work. This year the session lasted from January 5 to January 21. Thirty-three students were enrolled, the ages ranging from 18 to 63. They were given instruction in English, History, Arithmetic, and other subjects, in addition to work in music. I met the entire group at least one period each day, and on some days there were two music lessons.

When I saw the score of men and the dozen women who comprised the "School" on the first day I felt pretty well discouraged. They appeared listless, dull-eyed, expressionless. When I smiled at them and said, "Good morning," I got back no answering smile. They knew none of the standard songs; some of them had never sung, could not carry a tune. Only one or two in the group knew anything at all about music notation. Virgin soil for the music educator! Where to start: that was the question.

I had asked for the following materials: a piano, a blackboard, a staff liner, a baton, and copies of a book of standard songs. I asked the class what songs they knew but there seemed to be no songs that were familiar to more than one or two. So we began with *America*. I read the words with such fervor as I was capable of; Mrs. Gehrkins played the music on the piano, and we were off. But we did not go very far for we were timid navigators and while we conscientiously tried to swim (or, to keep the figure, to row) we held fast to the shore lest we sink. Literally, while we wanted to do as we were told by our first teacher in music, we were afraid someone might hear us so we swallowed the tones lest we be disgraced. For two-thirds of us were men, and in the mountains (and sometimes on the plains!) men do not sing. And some of us who were women had been told since babyhood that no one in our family had ever been able to carry a tune so of course we could not expect to sing.

### How It Was Done

"But our teacher was persistent," said one of the pupils in describing the work. "He assured us that he knew we could all sing and that we might as well start at once for there would be no peace for anyone who tried to shirk. And very soon almost everyone was singing. The tone was bad, the pronunciation original, and often we did not get the right pitches. But we were told that the only way to learn to sing is to sing; and we were promised that no one would be laughed at no matter how horrible his voice sounded. So we learned to sing *America*, *Old Folks at Home*, and *Dirie*. By the third day everyone was singing, most of us were getting the right tones, the voices were beginning to sound less harsh, and we were beginning to like it. So we became more ambitious and began to learn *America the Beautiful* and several other songs."

At the beginning the members of the



Some Typical Kentucky Mountaineers



Prof. Karl Wilson Gehrkins  
of Oberlin College

group had the habit of looking at the floor and of sitting or standing in a bent-over "dejected" posture. I told them at once that in order to sing well they must sit or stand upright and I insisted—but always with a smile—that they hold themselves erect. I also told them that they must learn to start together and to watch the baton at other times especially at "holds." This made them look me in the eye and by the end of the first week they had learned to make a perfect attack and to look up at every hold. (I made a hold on the board and told them what it was for, this being their first introduction to any part of music notation). From the beginning also I emphasized the necessity of getting the mood of each song from the words. Often I read the words aloud before we sang the song.

When everyone in the group had begun to try to sing I encouraged them to "beat time" with hand or foot while singing. By the end of the first week everyone was singing and practically all of them were able to beat time with the hand while singing. I next showed them that in conducting I was doing just what they were doing except that I was following a fairly uniform pattern. I told them that they too could learn to make the conductor's beats and that some of them might learn to lead the class as I was doing. This naturally led to the discovery that some songs are in two-part measure while others are in three-part or four-part. I showed them how to beat each kind of measure and directed their attention to the upper figure in the measure signature of their songs. (This was their second item of knowledge about music notation, the first one being the hold already

referred to.

By this time everyone was keenly interested and all were eager to learn more. Beating time seemed to appeal to them especially and a number of men stopped after class to ask questions and to receive criticisms. I encouraged them to try leading the class in a song at various times during the day when the music teacher was not present, and soon each class period began with a song led by one of the students. Of course we were constantly learning new songs and improving or memorizing the old ones. We even learned two or three rounds. The songs were always selected with a view to variety of mood, so interest never flagged. And our tone quality, our intonation, and our general and musical alertness were all improving steadily.

In connection with my explanation of time beating and measure signs I showed them on the board what the various note forms mean. (This was the third item in the study of music notation). I confined myself to quarter, half, dotted-half, and whole notes, telling them frankly that in three weeks we could not hope to learn everything about music, and that I was giving them the things that I thought most important. I showed them how to tap once for the quarter note, twice for the half note, etc., and asked them to look at the notes of some of the songs that they had learned and tap these notes as they sang. I also had the songs played sometimes while the books were closed, asking the class to beat time and then decide whether the song was in duple, triple, or quadruple measure. All this interested them keenly and they liked the technical work quite as well as the singing in spite of the fact that it was

much harder because of the keen concentration that I demanded.

By this time two of the three weeks had flown by. Meanwhile rumors that something out of the ordinary was going on had penetrated to other parts of the campus, and at the end of the second week President Hutchins asked me whether the Opportunity School group would sing at the Sunday night chapel service at the end of the third week. I took the request to the class and they seemed very much pleased to be asked to sing for the entire student body. So the invitation was accepted and we decided to sing the four stanzas of *America the Beautiful*. I told them I would not conduct them unless they could sing it from memory, so they set to work to learn the words. It was a formidable task and if I had realized in advance how difficult it would be I should never have dared impose it. Most of the group had never studied beyond the elementary grades. They could scarcely pronounce some of the words even after much practice. But they were by this time genuinely enthusiastic over music so they were willing to make any sacrifice in order to insure the success of the project. Morning, noon, and night my 33 pupils drilled on those beautiful but far from easy words of Katherine Lee Bates. They said them to one another between classes; they organized a memorizing contest during meal times. They sang the entire song every time they could find anyone to play the piano. And by Saturday of the last week every member of the class had memorized all four stanzas. At the Sunday night service they occupied the choir seats and when the time came for their song, they stood up proudly, with chests held high, watching their leader like professional orchestra musicians, and sang the entire song.

### The Last Week

The technical work of the last week consisted in learning a scale song and from it the major scale, ascending and descending. The song was placed on the board and they learned to point rhythmically (from their seats) while singing. They also learned thoroughly the order of the *sol-fa* syllables and the names of the commoner symbols like staff, clef, sharp, etc. Next they learned a little song based on the tonic chord and this too was placed on the board and from it they learned to sing the tonic chord ascending and descending. This song was shown in two keys, one having *Do* on a line and the other on a space. Their attention was directed to the fact that when *Do* is on a line the progression *do-mi-sol* is always on line-line-line; but when *Do* is on a space it is on space-space-space.

Tone groups based on the scale and tonic chord were now presented, first by playing them on the piano, then by writing them on the staff on the board. From these tone groups simple melodies using quarter, half, dotted-half, and whole notes were made up by the instructor, copied on the board on the staff, and read at sight by the class. They were also taught how to find *Do* and were encouraged to sing the syllables to various familiar songs.

This story already sounds pretty big as a record of only three weeks of work, but two more things were done before the close of the session and they must be recorded. During the last week the voices were roughly tested and the group divided into soprano, alto, tenor, and bass. A four-tone chord was written on the board and a tone assigned to each part. It was a hard struggle to keep on singing one's own tone when other voices were sounding different tones. But we persisted and finally a chord was achieved that sounded so well that we got a real thrill out of hearing it. The class was then shown how the harmony of the

(Continued on page 15)



Dear Musical America:

I am convinced that the christening ceremony of each music season centers about Mr. Gatti-Cazazza's annual gathering of critical savants in the inner sanctum of the Metropolitan Opera House. Behind the Scenes With Mr. Gatti The reflected glory of the press pales before the impassive presence of Mr. Gatti. The press gang enters quietly, even timorously. Some seat themselves, others efface themselves in alcoves or stand quietly in distant corners.

Mr. Gatti solemnly adjusts his glasses and hands out mimeographed copies of the Metropolitan's immediate activities—the program for the opening week of opera. Then follows a neatly bound prospectus for the season, the new singers, the novelties, a terse official report of what has happened and what may happen.

The genial William J. Guard officiates. After Maestro Gatti has given out the day's assignment questions from the pupils are in order. And one of the treats of our flashing Metropolitan music world is to watch the evolution of a pointed question which passes through the vast expanses of Signor Guard's nimble Italian vocabulary, is still further purified by the selective processes of the Master's mind, and trickles back via the Italian-English route to emerge robbed of its barbs, pure as the snow, as harmless as a handshake with Coolidge.

The truth is that Mr. Gatti is a delightful blend of the irresistible force and the immovable body. When he arrives the shutters go up, men dare to speak aloud, there are furtive guesses at the opening opera, the water tank in the press office is filled and the upper register of Mr. Seth's chorus may often be heard at high noon piercing the din of street traffic.

As for the opening opera, there wasn't much discussion about it this year. Everyone guessed "Turandot." What more fitting apostrophe to the official commencement of the more public activities of society than a spectacular performance of Puccini's post-humous opera with the dazzling Jeritza in the title role?

Milk and honey proverbially flow in critical pens on the occasion of the Metropolitan's first night and the crash of the critical axe will probably not be heard until the first novelty comes along.

I AM inclined to take the side of Mary Lewis, who says that one drink did not spoil her singing voice. The contention of Mary Lewis Fol-lows the Swallow. The Vitaphone seems out of line with the age-old experience of the human race. Most of us sing better than ever under the influence of the merry fluid. Who can forget the sheer beauty of "Sweet Adeline" rendered in the early hours, or the haunting sweetness of "Auld Lang Syne" just before going home with the milk-man?

But, in case you missed it, let me tell the story:

John T. Adams, head of the Wolfsohn Musical Bureau, sued the Vitaphone company for \$1250 back pay. He said he was "fired" from his job as musical director and adviser to the "talking movie."

The Vitaphone people countered by telling the judge that John had been instrumental in wrecking a film. By affidavit, they charged that Mary Lewis, Metropolitan Opera star, had taken a teacupful of whiskey before singing for them, and that Mr. Adams had given it to her. They further claimed that her voice record of the Barcarole from "Tales of Hoffman" contained flat and strident tones and that they couldn't use it. Apparently it wouldn't do even for small-town movie tunnels and present-day descendants of the nickerbocker.

Miss Lewis and Mr. Adams replied by affidavit that some brandy was actually taken on board, but that it was justified because of an all-day wait for the Klieg lights to klieg and a chilliness in the studio, which Miss Lewis' low-cut gown made doubly penetrating.

Both sides wheeled experts into position, who fired off broadsides in exactly opposite directions, after the manner of experts. One claimed that a drink would throw the voice into low gear and the other claimed it would make the voice even better. He's the one I am voting for. The greatest singing I ever heard in my life was the impromptu rendering of "Celeste Aida" by a well known Metropolitan tenor at a very informal party.

As we go to press, Justice LaFetra in



City Court, has reserved decision. The Vitaphone fiasco occurred only a few hours before Miss Lewis surprised the artistic world by departing suddenly for Europe with Michel Bohnen, also a Metropolitan star, to whom she had been married four days previously. Since then, there have been well defined rumors of a Lewis-Bohnen bout in a Berlin theater over the singing (or not singing) of "The Star-Spangled Banner" and it begins to look like a busy winter for the particular press representative who handles these little affairs for our song birds. But I am taking Mary Lewis' part, nevertheless.

Honegger was right. After a flying visit to the Baltimore and Ohio's superb centenary transportation exhibition at Halthorpe, Maryland, I believe that that talented young composer in "Pacific 231" probed quite successfully the complicated and romantic interior of the modern locomotive.

From every point of view the B. and O.'s

When a prominent American columnist eschews tunely available material like prize-fights, international sports, "I do not choose," and "good-will ambassadors," long enough to come out boldly and courageously in defence of the musician's right to life and the pursuit of happiness, even though it be as piccolo player or tympanist, then indeed, must I fear that my favorite "lost cause" is to be saved by someone other than myself.

Frank Sullivan, "Out of a Clear Sky," the other day, took issue, from the sanctuary of his column in *The Morning World*, with Earle Ennis, "The Loud Speaker," of the *Broadcast Weekly*, when the latter opined that what the world of music needed was more brute strength. Witness the piccolo player! "Did you ever see a piccolo player who was not large and fat and pop-eyed, with a flabby lip and asthma? Can you imagine," queries Mr. Ennis, "What would happen if a well-trained athlete with a powerful pair of lungs was told to blow into a piccolo's knothole?"

To which Mr. Sullivan replies: "It is probably the most difficult thing in



exposition was superb. There was taste, artistry, and imagination evident in all things from the immense blue and white grandstand awnings through the artful costuming of pageants to the fascinating demonstrations of the amazing evolution of transportations in a century. There were old songs and modern ones skilfully arranged by the eminent Dr. Sigmund Spaeth.

And the locomotives? They were superb. White haired grandmothers elbowed youngsters out of the way as they clambered avidly through cabs and runways or watched whiskered old gentlemen in red shirts hang on to the throttle of a refinished product of 1830, tearing around the exposition track.

There were locomotives far in advance of "Pacific 231" at the B. and O. exhibition — there are Mikados, Mallets, Santa Fe's, Hudson, Northern, and Mountain types—but Honegger found in "Pacific 231" a soaring vitality and a singing force in his work which seems to me admirably representative of the music many may find in that intricate mass of beautifully proportioned machinery—the modern locomotive.

How am I to persist in my avocation of first-rate, serious-minded-view-with-alarmist as to music, musicians and their progress toward the millennium, when every little while up pops a brand new champion.

the world to judge rightly the amount of wind to blow into a piccolo. Even piccolo players of long experience never get the knack, and so, in order to err on the safe side, they generally blow very hard when playing, so that enough piccoling will ensue. But the piccolo throws back the surplus air which has been blown into it, and this air, returning into the system of the piccolo player, puffs him up inordinately and makes him look fully twice as large as he does when he is off duty, or 'in mufti' as they say. Mr. Ennis should know this."

Nor does the champion stop here. He calls Mr. Ennis roundly to account for aspersions cast in the same scree upon the noble calling of kettle-drumming. The kettle-drummer, in the latter's opinion, is a "weak undernourished gent with drooping mustaches and watery eyes" who barely taps his skin-covered soup kettles. Sometimes he sits all evening before he gets a chance to pop a fly to the leader. There isn't a Salvation Army drummer in the country that can't make a symphony orchestra drummer look like ten cents. Now the importance of Mr. Sullivan's reply to this diatribe lies not so much in his espousal of the cause of the down-trodden tympanist, but in the musical meat which he incidentally educes in defence of his thesis. I respectfully commend to the attention of Messrs. Toscanini, Stokowski, Mengelberg, Damrosch and their brothers of the baton the following excerpt from Mr. Sullivan's column for the new light which

it throws upon symphonic music and its interpretation:

"All the great symphonies of Brahms, Beethoven, Tchaikowsky and the others are based upon the kettledrum. Every symphony is founded upon what is called a motif. A motif is composed of a certain number of bangs on a kettledrum, arranged in various fancy ways to suit the individual whim or talent of the composer.

"Now, a kettledrummer is the only man in a symphony orchestra who has no notes to go by. It is entirely up to him when to bump his instrument. No part has been written for him. There is an easel always in front of him, bearing what seems to be a sheet of music, but any musician knows that THAT SHEET OF MUSIC IS BLANK!

The kettle drummer must be a man of infinite discretion and tact; he must know instinctively which way the crowd is going to jump, and it is his duty to know the psychological moment when he ought to thump the kettledrum. What are these moments? One is the moment—it comes at some time during nearly every symphony—when the audience is in danger of falling asleep. Instantly the kettledrummer must be on his feet, making such a racket that the audience is promptly startled from its lethargy. This is why the kettledrummer has so much to do in music by Wagner.



"What other function has the kettledrummer? His is an ear that must be attuned perfectly to every sound emanating from the instruments of his colleagues, and at the slightest indication that any of his fellow symphonists is off the key the kettledrummer must be agog in an instant, banging away so the noise will cover the erring brother's defection. An orchestra, like a soprano, should be in key at least 50 per cent of the time."

Thank you, Mr. Sullivan, in the name of a misunderstood and deserving fraternity!

\*\*\*

IF the thousands of persons who form "columns of fours" outside of our movie palaces are music-lovers (and they seem to be in this day of symphonic presentations) then they are entitled to consideration in these pages and I have a suggestion for their relief and comfort. It comes from London where "queuing," the jolly Britisher's word for "standing in line," is an age old custom.

Over there, they stand all day long, especially for first night seats. Over here, they may not have to wait quite that long to get inside for the Gargantuan banquet of music, and Entertainment—jazz, film, architecture, lights, shadows, laughs, Inner Man and sobs, even though the parade has occasionally been found to need an hour and a half to pass a given point.

The suggestion to relieve this tedium is simply the addition of one more item to the already large bill of fare—FOOD.

There's a drawing card! It has been tried, and it works. Not long ago the management of His Majesty's Theatre, London, introduced free meals for the all-day waiters at the premiere of "Oh Kay." Breakfast, it is true, was a mere coffee and rolls, but luncheon developed substantial sandwiches, with more coffee and then, of course, there was afternoon tea with real food.

Picture Broadway with free meals for those who wait to see the "latest and greatest" in movie palace productions. My informant does not state how the London theatre managers hold on to their prospective customers after they have fed them. Nothing is said about "repeaters." But no doubt it could be worked out, even for Broadway.

And a more variegated fare would be needed for our more cosmopolitan population. The national ham sandwich, of course, parallel with salami; a touch of antipasto; the well known weiner; a pickled herring, perhaps, you catch the idea.

In London, they fed 400 persons during one day, at a cost of seventy-five cents per person. This is a brand of theatrical altruism far beyond the imagination of any known American, but the principle involved is worth looking into. I pass the suggestion on for what it is worth, with the thought that a fed music-lover will probably be a happier movie customer and—he will come again.

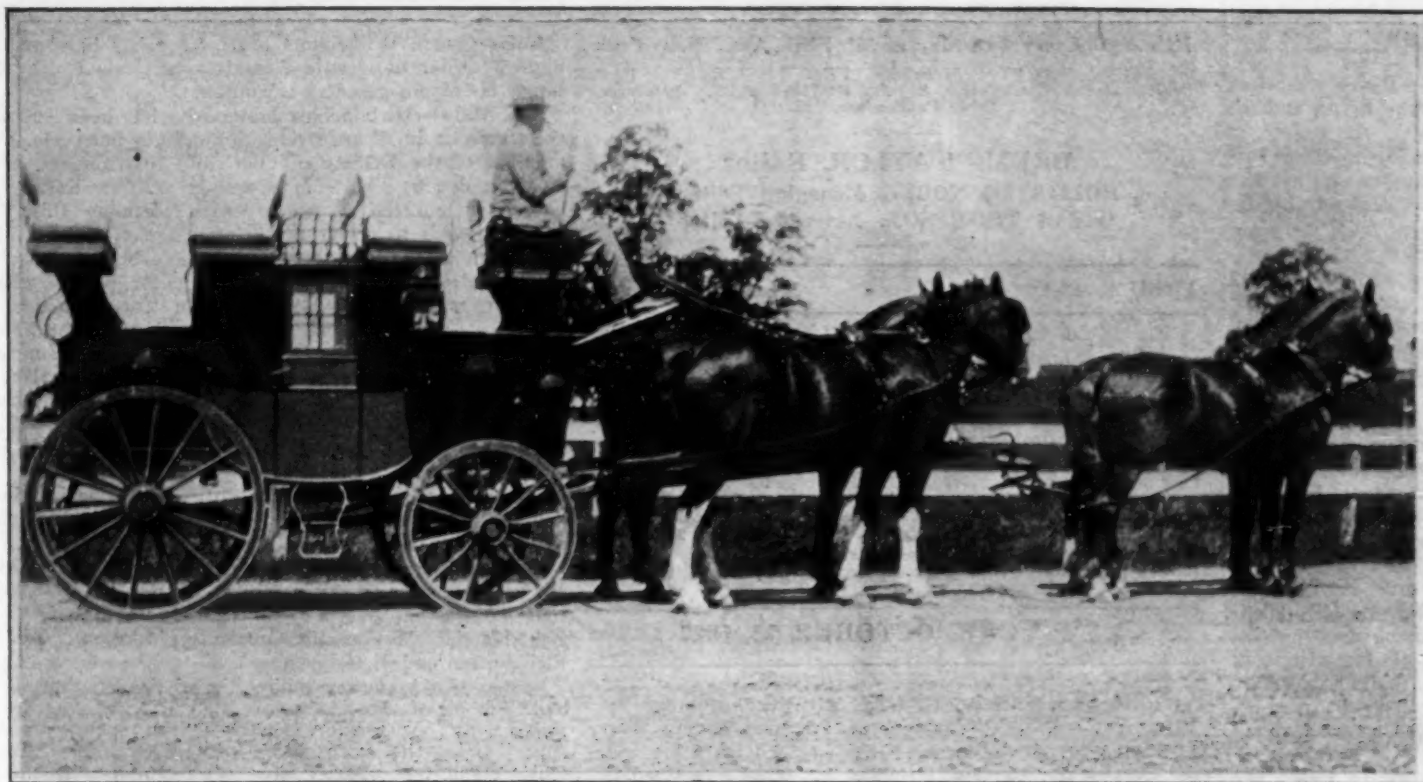
Hopefully yours,

Mephisto





# Expansive Blue Skies Belie The End of Summer



Arthur Hadley, former New York concert manager and now a star tenor of light opera, has other interests besides music, as may be seen by watching him in the act of driving his coach "Free Lance"—one of the oldest in the country.



Hazel Jean Kirk, violinist, takes her daily walk.



Hollis Dann, director of the music department of New York University.



In the Black Hills of South Dakota, with Sylvan Lake far below her, Amy Ellerman, contralto, invades the secret places of the range.



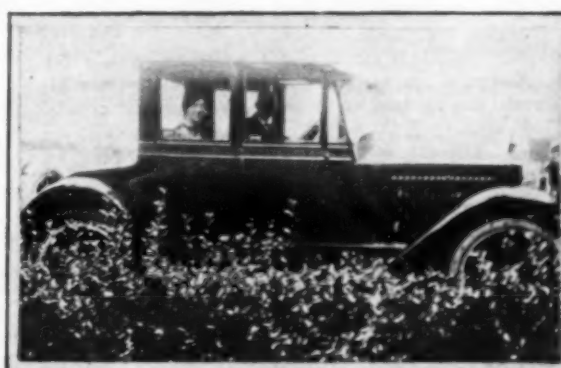
Constance McGlinchee, pianist, Europe bound.



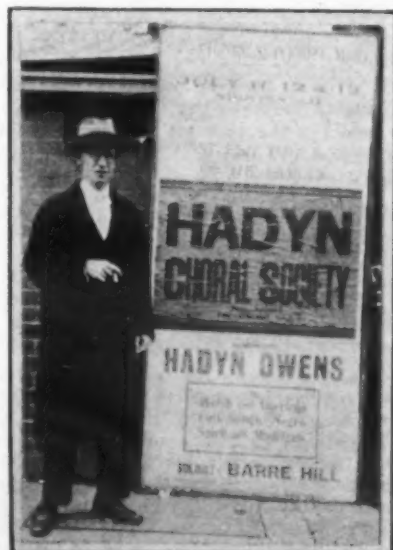
Charles Cooper, right, Melita Hoyt, and Bill Conklin on the beach.



Down the Ipswich River from Ipswich, Mass., a spinning motor carries Ada Wood, contralto, toward the sinking sun.



Motoring in Tulsa, Oklahoma, is a great sport, thinks Zeta V. Wood.



Haydn Owens spent his vacation in Europe.



Maude Douglas Tweedy, vocal teacher at Lake Wanakena.



Cara Verson, pianist, prefers the quiet of Regent's Park.



Mary Luobock, soprano, enjoys rustic surroundings.



# WORDS AND MUSIC

By Deems Taylor

**A** FEW weeks ago the Federal income tax authorities ruled that royalties from the sales of an author's books were not "earned" income. As was to be expected, they have just extended the ruling to cover royalties from musical compositions. A composer who has had a piece of music published may not, in calculating his income tax, put down the royalties he received from that piece as "earned" income. His royalties go into the same category with the rents from an apartment house, and he may not deduct the 25% that the government allows to be taken off the tax on earned incomes. If, however, a publisher orders a piece of music from him, and pays him cash down for it, the amount he gets is "earned" income, and he may deduct from his income tax accordingly.

This is how it would work if Richard Wagner were alive today and an American citizen. His music drama, "Die Meistersinger," was, in the opinion of many persons, written as the result of pure inspiration; at any rate, it was not written at the order of a music publisher. So Wagner's royalties from "Tristan" would, like the rent from a factory site, be "unearned" income. His "Philadelphia Centennial March," on the other hand, was ordered by the directors of the Exposition of 1876, and paid, for cash down; in fact, Wagner himself is quoted as saying that the best thing about the march was the \$5,000 he got for writing it. So that would be "earned" income, and he would accordingly be allowed to take 25% the income tax on \$5,000.

It can no longer be said that the United States Government is inactive in art matters, nor that its activities are a mere aping of what foreigners have already done. Let the European governments appropriate money, if they will, to encourage the highest creative endeavor in the fields of literature, painting, drama, and music. Ours, with no trouble at all and without spending a cent, has earned us a secure place in history as the first great nation to encourage the writing of pot-boilers.

## Concerning Carl Engel

**I**N the issue of September 24th this department remarked that "officially, so far as the United States Government is concerned, art, and above all the art of music, does not exist." This evoked a reply from Carl Engel, Chief of the Division of Music in the Library of Congress at Washington. His letter, reprinted on the editorial page of the issue of October 1st, called our attention to the fact that "for twenty-five years the American Government has methodically collected music and books on music, with the result that in this short space of time the Division of Music . . . has become one of the three or four largest collections in the world."

Mr. Engel likewise pointed out the fact that since the establishment of The Elizabeth Sprague Coolidge Foundation "the Government, in a modest but dignified way, has begun to be active in the performance of music, including a number of compositions by Americans, and in the presentation of works or musicians new to our country." He listed free concerts given by the national library, not only in Washington, but in New York, Boston, Cleveland, Chicago, and Los Angeles.

I asked Mr. Engel if he wouldn't write an article for *MUSICAL AMERICA*, expanding this subject at somewhat greater length, but he begged to be excused, on the ground that he had already held forth in print upon the subject several times. He did, however, send one of his previous magazine articles, with permission to quote from it, and suggested that I make my own retraction.

That seems a fair enough proposal. First let me set down the facts, as culled from an article by Mr. Engel in *The National Republic* for November, 1925:

**I**N the fall of 1922, Mr. Engel, who had just been appointed to the post he holds at present, was a guest at the annual Berkshire Music Festival, held on the estate of Mrs. Elizabeth Sprague Coolidge, at Pittsfield, Mass. (These festivals, made possible, as many of you know, by the generosity of Mrs. Coolidge, have been annual affairs since 1918, and her annual "Berkshire Prize" has brought forth several important works in the modern chamber music repertoire.) In writing the customary letter of thanks for the privilege of attending the concerts, Mr. Engel suggested that the music collection of the Library of Congress would make a fitting repository for the manuscripts that the Berkshire prize competitions had brought forth.

Mrs. Coolidge more than responded to the suggestion. In 1923 she transferred the entire collection to the Library of Congress, and in February, 1924, she financed three recitals of chamber music, given in the Freer Gallery of Art under the auspices of the Library. In the autumn of 1924 Mrs. Coolidge offered the Librarian of Congress a gift of \$60,000 (which she later increased to \$90,000) for the building of a music auditorium connected with the Library building.

The Librarian communicated the offer to Congress, which accepted the gift. In October, 1925, the new auditorium of The Elizabeth Sprague Coolidge Foundation, designed by Charles A. Platt and erected in one of the courtyards of the Congressional Library, was inaugurated by a festival of chamber music that was one of the important events of

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NEW YORK, OCTOBER 15, 1927

the music season. Mrs. Coolidge has since endowed the Music Division of the Library of Congress with a trust fund of \$500,000, the income from which defrays the cost of concerts and lectures, including all those mentioned in Mr. Engel's first letter.

## About Those Government Checks

**"T**HE performers appearing at these concerts," concludes Mr. Engel in the same letter, "and the composers commissioned by the Library of Congress to write for it, as a rule do not realize what has happened here in Washington, within the last two years until they are paid with a check on the Treasurer of the United States."

Oh, come now, Mr. Engel! My actual words, of course, I cheerfully retract, and apologize for sincerely. Officially, so far as our Government is concerned, the art of music *does* exist. Concerts are now being given under the auspices of the Music Division of the Congressional Library, paid for by "a check on the Treasurer of the United States." But to point to that last fact, as though it proved that our Government is now supporting music, is not quite consistent with the rest of the facts.

Congress has sponsored the present Congressional Library music collection to the extent that it has not interfered with the work of Mr. O. G. Sonneck, who built up the collection from 1902 to 1917, and of Mr. Engel himself, who has continued the work ever since. For so much, Congress deserves thanks.

As for the Library concerts, the facts, it seems to me, are that the Chief of the Music Division started the idea originally, a generous and self-effacing private citizen gave upwards of \$600,000 for its realization, and that the two of them do all the work of arranging and administering the concerts. The Government's share seems to have been (1) to accept Mrs. Coolidge's money, and (2) take the credit for the work.

**I** SHALL believe that the United States Government supports music in this country when I can discover an authenticated instance of the Government's appropriating its own money to spend on music—not on military bands, as an adjunct of the War and Navy Department, but on orchestras, or chamber music, or opera, as an adjunct of the cultural life of America. Mr. Bruce Bielaski of the Prohibition Enforcement Unit, who, you will remember, opened Government speakeasies in order to violate the law in order to catch violators of the law (if I make myself clear), was also doubtless paid with a check on the Treasurer of the United States. But his case was different. His was taxpayers' money. We all chipped in to pay his salary; not just Mrs. Coolidge.

## MORE ABOUT SCHUBERT—MODEL 1927

To the Editor of *MUSICAL AMERICA*:

A recent announcement that a well-known business firm is offering prizes totalling \$20,000 for the completion of Schubert's Unfinished Symphony places upon musicians who respect their profession the duty of protesting. This sort of thing not only shows an abysmal ignorance of the very conception of style in music, but tends to encourage an equally ignorant attitude on the part of the public. It is therefore profoundly injurious to musical culture among us, however well meant. How would a sculptor feel who was offered \$20,000 to put arms on the Venus of Milo? Or an architect engaged for an equal sum to bring the Parthenon "up-to-date"? Let us insist that music is still an art, not a business, and that the way to advance it is not to patronize it but to try to understand it.

(Signed) DANIEL GREGORY MASON.

## Personalities

**Culp**—Queen Wilhelmina of Holland has bestowed the highest Order of Oranje Nassau upon Julia Culp. This honor is seldom given to a woman.

**San Malo**—Alfredo San Malo, who has been spending the summer in France and Spain, has been elected a member of the Society of Old-Time Instruments, which was founded by Saint-Saens and Henri Casadesus. The Society celebrated its twenty-fifth birthday this year. Its purpose is to revive music of the past, and to popularize the use of instruments that have become obsolete.

**Reynolds**—Gerald Reynolds, conductor of the chorus and orchestra at the Fontainebleau Conservatory, has been made an Officer of Public Instruction by the French Government for distinguished service in French musical education. The bestowal of this award took place in the Conservatory auditorium in the presence of Marcel Dupré, Rudolph Ganz, Felix Fox and students of the conservatory and Ecole des Beaux Arts. Isidor Philipp made the presentation.

**Adamson**—An operatic debutante from America, Janet Adamson, soprano of Philadelphia, was heard recently as *Charlotte* in "Werther" at the Deauville Casino. A number of her artistic compatriots were in the audience, and after opera, a party was given in honor of Miss Adamson. Among the guests were Cecil Arden, Harriet Sawyer, Harriet McConnell, Constance Milestone, William Fleischmann and J. Hampon.

**Foster**—An honorary fellowship of the London Guildhall School of Music has been conferred on Roland Foster, an Austrian educator who recently visited America, by the Corporation of the City of London's music committee. Mr. Foster, who is a member of the faculty at the New South Wales State Conservatorium, studied at the Guildhall School for three years and also under the late Sir Charles Santley, Frederic Austin and others. The list of recipients of the fellowship is limited to 100, and includes Sir Landon Ronald and Sir Frederic Cowen.



## Defying the Threats of Autumn

Sparkling sunshine and white-capped waves added zest to the strolls taken by a soprano and two violinists, not to mention the wife of one of them. Inhaling deeply of the salt air, this quartet, composed of Maria Kurenko, soprano; Mrs. Elman, Mischa Elman and Tosca Seidel, lock arms and defy threats of autumn to send them indoors. However, they are at Saint Jean de Luz, where summertime is supposed to be perennial, and where there is scant cause for worry on the weather score.

**Ponselle**—Thrills come so thick and fast in a prima donna's life that classifications and grading of them might seem to be a task calling for exceptional attention to detail. But Carmela Ponselle is quick to keep them in order in the recesses of her memory. Visiting old friends in Meriden, Conn., on her way to New York from Old Orchard, Miss Ponselle said that singing "beneath the silvery moon" in the Hollywood Bowl gave her the greatest thrill she had ever experienced. The second greatest was felt on the occasion of her debut in the Metropolitan Opera House.

**Weber**—Henry G. Weber, conductor of the Chicago Civic Opera, who has returned to Chicago after several months in Europe, was literally "up in the air," a great deal during his visit abroad. Mr. Weber received the greatest thrill of his life, he says, when he travelled as one of four passengers on the air limousine line over the Swiss Alps. He covered 12,000 kilometers by air, crossing the Alps on one occasion.

**Sawyer-Karle**—Paris has hastened to do musical honor to the American veterans of the World War, who with their families are now holding a ten year re-union there. In a gala performance of "Tosca," given for the Legion visitors at the Opéra-Comique recently, Eleanor Sawyer, of the Chicago Opera, sang the title role. The part of *Cavaradossi* was sustained by Theo Karle, American tenor. Both artists had previously appeared this autumn in "Tosca" at Deauville.



## New Opera Plans Reveal Rift in Project

(Continued from page one)

accomplished by the Morris and Urban trip abroad to study new opera techniques, and take into its confidence, the masses of the people who, under modern conditions, are the backbone of operatic patronage.

### Then, and Now

On March 5, last, it was announced in MUSICAL AMERICA that Messrs. Morris and Urban, as architect and associate, were to have plans for discussion and approval ready in three months. The actual building work was to proceed as soon as possible and be ready for the staging of opera in the fall of 1929. The site was definitely described as "on Fifty-Seventh Street between Eighth and Ninth Avenues."

Today, with seven months elapsed; the site again an undecided issue and building plans still in cold storage, it would appear that the new Metropolitan is at least pushed a year farther into the future. A completed building in the late spring of 1930 would mean productions not earlier than fall of that year.

The appointment of the new committee of five is regarded as a concession to a number of conservative boxholders who do not favor the Fifty-Seventh Street site. Mr. Kahn is reported to have acquired the site for about \$3,000,000 and to have said he will not dispose of it to other purchasers until the issue is definitely settled.

It is interesting to note that the new committee appointment comes from the real estate side of the operatic household. This branch of the Metropolitan is said to have complete charge of the selection of site, approval of plans, character of theatrical facilities, etc., even though it is the Metropolitan Opera Company, under the leadership of Giulio Gatti-Casazza, which must use these facilities to produce opera.

Mr. Kahn's statement of March 5 said:

The architects will, of course, place much reliance upon the experience and advice and counsel, the desires of Mr. Gatti-Casazza, the general manager, and Mr. Edward Ziegler, the assistant general manager of the Metropolitan Opera Company, and a most thorough study will be made of the latest and best development of the world's opera house designs.

Both Mr. Kountz and Mr. Bliss have indicated neutrality as to choice of a site. Both have shown, however, that the question must be thrashed out thoroughly again and that the site so long considered as settled is now merely a tentative one.

### Kahn's Statement

Mr. Kahn's statement confirms this uncertainty as to site and building plans. It reads:

Messrs. Morris and Urban were selected last February to prepare plans for the proposed new opera house.

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posed new opera house, not as competing but as collaborating architects, Mr. Morris being designated as architect and Mr. Urban as associate architect.

Mr. Urban's plans, as published in the current number of MUSICAL AMERICA and commented on in the daily press, have not received the approval of, and their publication has not been authorized by, either Mr. Morris or the two organizations concerned, viz. the Metropolitan Opera and Real Estate Company and the Metropolitan Opera Company.

If and when plans so approved are completed, they will be placed before the public in a duly authenticated and official manner.

### Three Sites Suggested

Opponents of the Fifty-seventh Street site favor something "nearer Fifth Avenue" in the belief that such location will be more accessible to the people.

Three such sites have been suggested. One in Fifth Avenue itself, on the theory that the arts should all be on one street. The Public Library is at Forty-second Street, and the Metropolitan Museum of Art is at Eighty-second Street. The Fifth Avenue Opera site, presumably, would be somewhere between these two points. A second site in Central Park South, between Sixth and Seventh Avenues and a third in Park Avenue have been mentioned.

These sites enter into suggestions made by Willard Reed Messenger, an authority on city planning, to Mr. Cutting, one of the members of the new committee of five.

Mr. Cutting, in a letter to Mr. Messenger, dated Oct. 4 and but recently made public, agreed with Mr. Messenger's views regarding a site other than that chosen by Mr. Kahn in Fifty-seventh Street. He is quoted as saying the new opera house ought not to be in such a place if it could be situated more appropriately for music lovers, and be a monumental ornament to the city.

Mr. Messenger said, "Let a square block, at least, be selected wherever is regarded suitable, with due regard to its accessibility for residents of the city from all points and from the suburbs and for visitors arriving at the stations."

"Let the city, if necessary, condemn this property for a park, selling or transferring the necessary space for the opera house."

Writing to Mr. Cutting, he said:

It seems to me, judging from the published reports, that its re-location (the Fifty-seventh Street site) is conceived on altogether too restricted a plane. One is rather impressed that the attempt is to construct a good balance sheet rather than to provide the city and the nation with an adequate home and appropriate setting as the centre of musical art in America.

Otto H. Kahn said the sites proposed by Mr. Messenger have been previously considered. He said a possible change from the site on Fifty-seventh Street which he selected last winter will not come up for a month or two.

Whether Mr. Cutting's position in regard to change of site represents the feeling of the rest of the committee has not yet been indicated. The other members are non-committal, although Mr. Kountz says more time should be taken to consider the problem "now that the question has been raised."

### Macgowan Indorses Urban Plans

THE plans of Joseph Urban for the proposed new Metropolitan Opera House are believed to be "the best solution for the peculiar problem of American opera" by Kenneth Macgowan, theatrical producer and former dramatic critic of the New York *Globe* and *Vogue*.

Mr. Macgowan is the author of "The Theatre of Tomorrow" and "Continental Stagecraft," both works dealing at considerable length with the problems of theatrical architecture. After examining the Urban plans as published in MUSICAL AMERICA last week, Mr. Macgowan said:

"A project as huge as the new Metropolitan presents problems that only an exceptional architect, even among those experienced in theatre building, can solve. The Metropolitan is fortunate in having found, in Mr. Urban, a man of these qualifications."

"The plans seem to me to be the best any European or American has proposed for the building of a large modern opera house. In America particularly the opera has a peculiar problem. It must provide a large number of boxes for the men and women whose support is essential at present."

"I can see no arrangement other than Mr. Urban's or one similar to it; which will provide these boxes with good sight lines, and at the same time give a well arranged auditorium and balconies with large seating capacity and a decent chance to see and hear."

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OF MUSICAL AMERICA, published weekly at New York, N. Y., for October 1, 1927.  
State of New York } ss.  
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Otto Werner, who, having been duly sworn according to law, deposes and says that he is the Asst. Treasurer of the Trade Publications, Inc., publishers of Musical America, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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# Publishers' Presses Cast Material in Many Molds

By SYDNEY DALTON

**V**IOLINISTS, singers and pianists are well cared for in material that comes from the publishers' presses. He who seeks novelty will find it; and musicians of a more conservative turn of mind can be equally certain that they will not look in vain. Good workmanship is a hallmark of the newest products; nor is originality lacking.

"Glory Clouds" and "Passing" are two songs by Jerome Kanner written to poems by Paul G. Gumbinner (*Edward Schuberth & Co.*). The first of these is in the style of the spiritual and possesses individuality. The composer undoubtedly understands the characteristics of Negro music and has utilized them effectively. This song is for a low voice, as is "Passing," though the latter is in a medium *tessitura*. "Passing" is not the equal of its companion, though it is tuneful and bright. The composer here is not always careful of his metrical accent, such as in the line "The gentle spring winds blow . . ." where the word "gentle" has a stress on the second syllable.

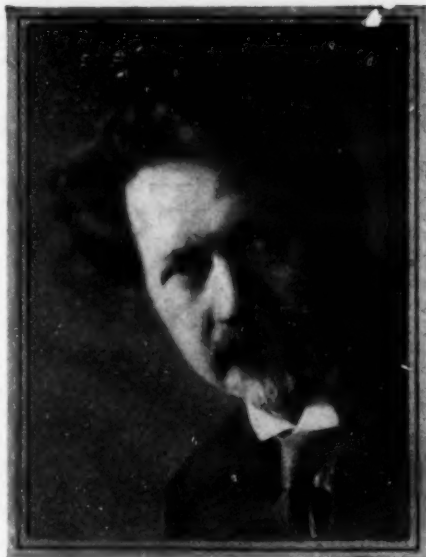
## Vocal Duets Both Secular and Sacred

To the Educational Series (*Arthur P. Schmidt Co.*) there have recently been added two volumes of vocal duets, one secular and the other sacred. Both are for soprano and alto, but a mezzo-soprano may be substituted for the alto. The contents are made up of numbers already put out in sheet music form. The secular album contains numbers by Lily Strickland, Arthur Dana, Felix White, Mary Carmichael, Gena Branscombe, Emil Bronte, Ernest Newton and an arrangement of Beethoven's Minuet in E Flat, made by Miss Branscombe.

The composers of the duets in the volume of sacred numbers are Handel, in a Harold Vincent Milligan arrangement, W. Berwald, Arthur Dana, E. W. Hanscom, Cuthbert Harris, Walter Howe Jones, G. W. Marston, Anna Priscilla Risher and J. E. Roberts.

## Concert Etudes for Piano by Aurelio Giorni

The first seven of "Twenty-four Concert Etudes," by Aurelio Giorni (*G. Schirmer*) have been received. The composer will include all the major and minor keys in his completed set, and these seven indicate that a new work of importance is being added to the rich literature for the piano. Mr. Giorni's Etudes are difficult to play—quite as difficult as those of Chopin—and present indications are that they will deal with all important phases of pianism. But, again like Chopin's Etudes, they are more than technical works. They have musical substance and from this viewpoint alone are deserving of all serious pianists' attention. The composer is not an ultra-modernist, but he is at least a moderate modernist who writes unconventionally.



Michael Press, Russian Violinist

A transcription, to be well done, must present the composer's idea in a manner that does it full justice. This requirement is kept in view in violin transcriptions under review. Michael Press has made a version of Mozart's Menuetto in D Minor and of the Louis Marchand Gavotte that preserves the flavor of the original works and makes both pieces useful to violinists. They are published separately (*Carl Fischer*). Karl Rissland, who is so expert and prolific a transcriber for string instruments, has made violin and piano versions of two Spanish numbers; Albeniz' Tango in D, and Granados' "Playera," and also of Drigo's popular Serenade from the ballet "Les Millions d'Irlequin." Of this last-named number Mr. Rissland has also made a 'cello version. All three are in Mr. Rissland's usual skillful manner (*Oliver Ditson Co.*).

Six songs by H. Waldo Warner, with texts by Onslow Frampton, may be purchased in one book or separately. Their titles are "The One I Love," "The Sound of Pipes," "I Said to the Sea," "Young Love Went A-Roaming," "And Ships go Home" and "By Hedgerow and Meadow" (*J. Fischer & Bro.*) There is a wide difference between these numbers, not only in mood, but in quality. "The One I Love," which is put out for tenor and baritone, is a broad, descriptive song of serious import. In the second of the six, a baritone song, the poem, telling of a Scottish piper, is reflected in music that gives a good imitation of the bag-pipes. Mr. Warner is still in a serious and expansive mood in "I Said to the Sea," but when he reaches "Young Love Went A-Roaming," which is put out in three keys, and from there to the end, he becomes tuneful, and at times gets on the borderland of the popular ballad. In "By Hedgerow and Meadow," high-medium and

low, he has written a charming out-doors song that should make many friends. The melody is singable and attractive and the song as a whole is decidedly out of the ordinary.

## Readings with Illustrations at the Piano

Frieda Peycke has lately added "Gifts" and "The Little Gate-Red" to her compositions for readers who use musical accompaniments (*Clayton F. Summy Co.*). She first sings the praises of friendship; the other is a setting of a child's poem, in which the vocal part is also given for those who care to present it as a song. Mary Rose has composed music to accompany a recitation of James J. Montague's poem, "Antiques" (*Arthur B. Schmidt Co.*). The poem speaks rather slightly of antique furniture and its habit of falling to pieces, and expresses a fear that Mother may yet trade off the children for additions to her collection of old furniture. The music is simple, but follows the story closely.

## A Correlation of Music and Movement

In her book "The A B C of Rhythmic Training" (*Clayton F. Summy Co.*) Elizabeth Waterman, of the department of physical education of the Illinois State Normal University, has gone to the foundation of a vital phase of education that is too often overlooked or slighted. On the fly leaf there is a quotation from Havelock Ellis' "The Dance of Life," that is impressive:

Dancing and building are the two primary and essential arts. The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building, or architecture, is the beginning of all the arts that lie outside the person; and in the end they unite.

Dancing, as it is popularly practiced today is probably neither helpful—except as an exercise—nor beautiful; but this does not alter the fact that expressive, or interpretative, dancing can be made a very valuable part of education, and that it does turn the mind definitely toward rhythm, which lies at the very beginning of life itself.

In the 150 pages of music and text that make up this volume there is material that covers only the first four grades of the child's schooling, but it lays a foundation that should endure through life.

## Nature Studies Pursued in Verse and Music

Grace Keir, naturalist of the Brooklyn, N. Y., Girl Scouts, who has evidently gone in for poetry and music as well, has used her talents along lines of great usefulness in "Songs of the Open" (*Carl Fischer*), of which she is both author and composer. Not only is the idea of the book unique, in a way, but it is a valuable contribution educationally, because, primarily, it awakens a love and knowledge of nature through song. These informative excerpts from the Introduction are worthy of quotation and indicate how subtly the material has been used:

I am writing this introduction to all woodcraft guides, Scout leaders and teachers because it has frequently come sharply to the

minds of many of us that children are not interested in nature study. When we realize how much time children have to spend at home and at school on subjects called "studies," we note the first antagonistic feeling toward "nature study."

The author then recommends reading interesting stories about out of doors, and playing games of a similar type. In order to sustain interest and further the study she has supplied this book of "Songs of the Open," which tells about animals, trees, flowers and birds. The volume includes, also, a nature pageant, entitled "The Growth of Columbine."

The tunes and accompaniments are extremely simple and are, for the most part, catchy. There is no pretence of musicianship, and the tunes are written in such a way that they may be easily sung without accompaniment.

## Original Works for Violin and Piano

Among new pieces written originally for the violin there is a melodious little number by Arthur Troostwyk, entitled "Charson de Pierrot" (*G. Schirmer*). While it would not be out of place on a recital program, this song for violin is particularly valuable for teaching purposes, as it makes instructive material without being formidably difficult.

Two pieces by Helen Dallam, "In Pensive Mood" and "Twilight Tales" (*Oliver Ditson Co.*) are also teaching pieces, but, in this instance, of a much simpler nature, evidently having been written for pupils who are just beginning to find their way about their instrument with some degree of freedom. They are tuneful little numbers and the accompaniments are not more difficult than the violin parts.

Elizabeth Gest's rhythmically snappy violin solo, entitled "Jubilee" (*Clayton F. Summy Co.*) is a spirited, foot-moving piece, employing broad climaxes and a considerable amount of syncopation. The ideas are well contrasted and equally well developed. The piece is sure to be a hit on any program.

Two further numbers of original manufacture are a "Dance of the Marionette," by Felix Winternitz, and a "Hebrew Melody," by Ovardy Julber (*Carl Fischer*). Mr. Winternitz has written music that has the mechanical, arguable effects one naturally associates with marionettes. Withal, this music is attractive and original and is excellently made for both violin and piano. The "Hebrew Melody" is conceived in a modern vein, as to harmony, with a depth of yearning and emotion which are almost inseparable parts of Hebrew music when it attempts to reflect the racial spirit. This is a successfully ambitious piece of music.



Arthur Troostwyk



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## Bostonians Give Welcome To Koussevitzky

Forty-seventh Year of Boston Symphony Brilliantly Launched With Concert Including Stravinsky and Debussy Works. Recital Début Made by Beatrice Harrison

BOSTON, Oct. 13.—The forty-seventh season of the Boston Symphony was opened with the first subscription concert on Friday afternoon. There was an ovation for Serge Koussevitzky as he stepped upon the stage of Symphony Hall to begin his fourth season in America.

The personnel had suffered few changes, but the platform wore a somewhat unaccustomed air. During the summer the lights which formerly dangled from the ceiling had been removed, and a concealed system substituted.

The orchestra this year seems to have regained pre-war brilliance. Mr. Koussevitzky began his season with no work of salient novelty, although the "Petrushka" Suite of Stravinsky and Debussy's "Iberia" added exotic contrasts to Brahms' Third Symphony and Berlioz's "Benvenuto Cellini."

The Slavic leader was in his most vigorous mood, seemingly refreshed from his holiday in Europe. His love for striking contrast was shown in his treatment of the descriptive Berlioz work. This seems somewhat thin and external music today, despite its dramatic program.

But the chief beauties of the concert were probably to be found in Mr. Koussevitzky's readings of the Brahms Symphony and "Petrushka." The first was slowly and intensely read, with stress upon its moods of sombre melancholy. A tour de force of orchestral playing was the Stravinsky work—a carnival of bizarre rhythms and harmonies.

After this work, "Iberia" suffered by reason of its tenuous reticent speech. It is not Debussy in his major strength, though there is atmospheric beauty in many pages, especially the "Perfumes of the Night" which closes the second section.

To sum up, the concert offered a wide range of music and displayed the virtuosity of the conductor to the full. The coming programs, which will contain a number of stimulating novelties, will probably provide more of titillating thrill for the seeker of the unusual.

The audience was brilliant and included a number of persons musically and socially prominent. The applause was cordial, though

The American début of Beatrice Harrison, English cellist, took place in Jordan Hall on the afternoon of Oct. 8. Miss Harrison has considerable renown in her native Britain as an exponent of this instrument. She showed a warmth of tone and good musicianship. The novelties of the program included first American hearings of an unaccompanied Sonata by Kodaly and a "Blackbird Reel" by Herbert Hughes. The first work was a leisurely and freely developed score with some native color. The composer, to gain his effects, has directed that the two lower strings be each tuned down a semi-tone. In addition, the original program included works by Bach, Handel, Delius and others. Margaret Harrison was at the piano.

## Boston Symphony Expects \$85,000 Deficit

BOSTON, Oct. 13.—A deficit of \$85,000 is anticipated by trustees of the Boston Symphony for the forty-seventh season. A foreword in the program book of the first concert reads:

"This year, owing to increased expenses, the deficit is likely to be \$85,000, and we ask all who are anxious to see these concerts continue to subscribe towards the deficit."

The balance sheet for the fiscal year 1926-7, ending July 1, shows the operating income increased by \$39,661.79; the operating expenses increased by \$32,696.71. The income from the Endowment Fund rose by \$2,539.94 and the net loss decreased by \$9,505.02. The gross income was \$717,886.75; the gross expenditure, \$762,183.73; the net loss \$44,296.98. W. J. P.

## Choirs of Maine Unite in Benefit

Concert to Aid Rehabilitation of Bangor Auditorium is First of Series

BANGOR, ME., Oct. 12.—The first in a projected series of yearly benefit performances for the rehabilitation of the Bangor Auditorium was held on Oct. 3, when participants were the combined festival choruses of Bangor, Old Town, Winterport, Skowhegan, Rockland, Machias, Jonesport and Damariscotta, with the Bangor Symphony under the baton of Adelbert Wells Sprague. Reinold Werrenrath was soloist; and the auditorium, as at the festivals, was artistically decorated under the direction of Frank R. Atwood, president of the local chorus.

Dr. William Rogers Chapman, for thirty years conductor of the local festivals, who, owing to neuritis in his arm, has been obliged to take a Sabbatical year, motored over with Mrs. Chapman from Bethel for the concert. Dr. and Mrs. Chapman were applauded as they entered the building. The former led the chorus and orchestra through a spirited rendering of the "Hallelujah" chorus from "Messiah" which has officially marked the opening of these festivals since they began.

### Performance Is Excellent

Clear-cut work was done by the chorus. The members sang with clear enunciation, good volume, color and spontaneity of interpretation. Choral numbers included Stebbins' "A Song of the Sea," Cadman's "The Builder," the chorale, "Awake," from "Die Meistersinger," Sinding's "Let the Fiddles, Flutes and Brasses," Densmore's "Roadways" and Ganne's "A Gypsy Night." Dorothy Doe Hicks was at the piano.

The orchestra played with brilliancy, finish and spirit, winning hearty acclaim. Its numbers were the "Oberon" Overture, "Valse Triste" by Sibelius, the Finale from Dvorak's "New World" Symphony, a Bach-Wilhelmj air for string orchestra, and Elgar's "Pomp and Circumstance."

### Werrenrath Is Soloist

Mr. Werrenrath was at his best. He sang "Vision Fugitive" from "Hérodiade," "Drink to Me Only With Thine Eyes," American songs by Deems Taylor, Frederick Keel, Henry F. Gilbert, Arthur Penn, Hazel Felmann, Josephine McGill and Walter Damsch, German lieder and the "Londonderry Air," arranged by Harry Reginald Spier. Mr. Werrenrath was accompanied by William Reddick, in the absence of Herbert Carrick, who was forced to cancel his engagement on account of illness.

JUNE L. BRIGHT.

## Ponselle First on Detroit List

Opens Season With Recital Given by Civic Association. Other Artists Heard

DETROIT, MICH., Oct. 12.—The season was begun in Orchestra Hall on Oct. 1, when Rosa Ponselle gave a recital with Stuart Ross as her accompanist.

Miss Ponselle sang "L'Altra Notte" from "Mefistofle," "Traume," Strauss; the Cavatina from Act 1 of "Il Trovatore" and works by Jean Paul Kursteiner, Sadler, Molly Carew, and Rimsky-Korsakoff.

The event was the first of the Civic Music Association series, of which Isobel Hurst is manager.

Abram Ray Tyler, and organist at Temple Beth El, will continue his "Quiet Hour of Music" throughout the year. The first recital will be given on the last Sunday of October, with Albert Seibert as soloist.

The New Year's service and Atonement Festival in Temple Beth El, enlisted the service of Leona Mitchell and Edna Silverster, sopranos; Charles Jolly and Fowler Smith, tenors; Mrs. Merrill Silverstein and Helen Snyder, altos; Abram Ray Tyler, organist; William Howland, bass and director.

A recital was given in St. Joseph's Episcopal Church, by William I. Green, organist and choirmaster, on Oct. 6. Part of the organ was given in memory of Dupont M. Newbro, by Mrs. Newbro.

## Music for Mountaineers

(Continued from page 9)

songs in their book consists of successions of such chords and they were encouraged sometimes to try singing in parts.

The most significant thing still remains to be told. It is the record of what happened inside these people and the consequent change that came over their external appearance as the result of their work in music. I cannot recount this part of the story in detail for I should be accused of sentimentality, over-enthusiasm for my subject, or possibly something worse, if I were to tell in print all that I feel happened to the students of the Berea College Opportunity School as the result of their contact with music. It was Professor Farnsworth who many years ago coined the phrase "Education through Music," and I have never before felt so confident of the stimulating and exalting power of music over the souls—yes, and over the bodies—of men.

Had an observer looked in upon my class on the first day and then again on the last day he would not have believed that they could be the same people. From a heterogeneous group whose dominating characteristics were listlessness, inertia, distrust of themselves, they had been transformed into a unified body of men and women who sat upright, who fairly radiated enthusiasm and self-confidence, and who looked you in the eye, answering smile with smile. Of course other things had their share in this transformation, notably the students' personal contact with the enthusiastic and capable director of the Opportunity School, Miss Gladys Dingman. But I make bold to believe that music had more to do with the change than any other subject because it was music that aroused them first to self-activity, and finally to self-confidence. I feel in addition that they got more out of the other subjects because of what music did to them. It was education through music. It was making use of music as a leaven, not merely tolerating it as a garnish. And, best of all, it was a type of musical education that they themselves could carry forward as they returned on horseback and by wagon to the isolation of their mountain homes.

In actual attainment my pupils had learned about twenty-five beautiful songs and a few facts about the technical side of music. They had begun to feel the charm of beautiful music and had acquired the desire to experience more of it in their lives. But in addition to this they had been given the key to satisfying this craving for more knowledge of music; in other words, they had been shown how to go on studying music by themselves without a teacher. I have never enjoyed any teaching more keenly and I have never been so glad that it is my lot to be a teacher of music rather than of some other subject with a less direct approach to the souls of men. It was an Opportunity School for the teacher of music as well as for the students.

## Hollywood Bowl Surplus Is \$5,000

LOS ANGELES, Oct. 11.—A complete audit of the Hollywood Bowl concert series shows the surplus to be \$5,000, instead of the original estimate of \$3,000. This surplus will permit of more extensive improvements next season. At a recent meeting of the board of trustees, William A. Clark was elected to membership.

## Schmitz Award Made

Scholarship Won by Violet Duncan as Colorado Class Ends

COLORADO SPRINGS, COL.—In a picturesque setting overlooking the Pike's Peak range, the six weeks' master class held here by E. Robert Schmitz, pianist, was concluded recently. Classes were again held in the hall of the Cossitt Athletic Memorial Building. Among those who attended were concert pianists, teachers and their pupils from many states.

The annual Schmitz scholarship was won by Violet Duncan, piano teacher in St. Louis. The requirements are a written report of piano technic as given by Mr. Schmitz and an outline for its presentation to pupils; the performance of piano works, two-piano playing; sight-reading, including manuscript and printed music; the selection and presentation of a new or unknown piano work of a countryman. As all the contestants this year were Americans only native works were presented.

Mrs. Duncan presented Charles Ives' "Thoreau" from his Sonata for piano. Gladys Taft of Portland gave a new work by Ernest Schelling; Corinne Holleman, of Wiggins, Miss., works by Nathaniel Dett and by Mowbray; Elmer Schoettle of Minneapolis, works by Homer Simmons and by Dougherty, a young Minneapolis composer; Elizabeth Gussen, of Birmingham, a work by Beryl Rubinstein.

The pieces for sight-reading were: Mss. by McKercher (American) of Portland, Ore.; photostat of Mss. for Sonata by Carlos Chavez (Mexican); professional hand copy of Sonata for piano by Marcel Rubin (Austrian).

Four authorized assistant teachers aided Mr. Schmitz—Mabel Stead of Chicago; Ella Connell Jesse of Portland, Ore.; Ruth Dyer, associate professor of music at Mount Holyoke, College, Mass.; and Edith Rinqwest of Denver.







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## Chicago Singers Score in Venice

Raisa Fulfills Teacher's Prophecy  
by Singing at Piazza di  
San Marco

VENICE, Oct. 1.—The Piazza di San Marco was brilliantly lighted for a concert given in the open by Raisa Raisa and Giacomina Rimini on Sept. 22, in association with the Banda Cittadine and a chorus.

Thus was fulfilled a prophecy made when Mme. Raisa was a student of Barbara Marchisio, who said to her: "Some day you will sing at the Piazza," an unusual honor.

Mme. Raisa's limpid voice was especially noteworthy in "Casta Diva" from "Norma" and "O Patria Mia" from "Aida." With Mr. Rimini she sang duets from "La Gioconda" and "Il Trovatore."

Mr. Rimini was heard in the Cavatina from "The Barber of Seville" and "Eritu" from "Un Ballo in Maschera."

The Banda Cittadine played excerpts from "William Tell" and "Nabucco," led by Preite.

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## Study in Chicago Schools Increases in Variety

CHICAGO, Oct. 12.—Lucille Gowey, vocal pupil of Mme. Arimondi at the Chicago Musical College, was soloist at the farewell banquet of the Chamber of Commerce at Joliet, Ill. Jessie Karns, also a pupil of Mme. Arimondi, has signed a six months' contract to sing leading parts with the "Folly Town Maids" stock company. Marjorie Montello, another Arimondi pupil, has been engaged to give recitals in New York and Boston. Later on she will sing the prima donna rôle in Dillingham's production, "The Sidewalks of New York." Gertrude Bonick, organ pupil of Charles Demorest at the college, has accepted the part of organist at the Beverly Theater, Janesville, Wis.

The first student College concert this season was heard in Central Theater on Sunday afternoon. Pupils of the violin, piano and vocal departments took part.

The children's department of the American Conservatory, under the direction of Louise Robyn, opened with a record attendance. The scholarship in organ, donated by the Sigma Alpha Iota Sorority, was awarded to Ethel Dahlstrom, of Jamestown, S. D., pupil of Wilhelm Middelschulte. Alice Johnson, conservatory pupil of Kurt

Wanieck, was piano soloist and accompanist at the noon-day luncheon of the Chicago Piano Club on Monday. The Phi Beta Alumnae Association gave a musicale and tea at the College Club on Wednesday; the program was presented by Esther Gielow, soprano, Esther Huxhold, pianist, and Irma Beckelberg, reader.

In the department of theater, organ, the Gunn School has added to its faculty Preston Sellers of the Senate; Arsene Siegel, of the Uptown Theatre, and Dean Fossler.

Glenn Dileard Gunn, has resumed his "How to Study" class. The meeting on Wednesday was made especially interesting by the presence of Winifred Macbride, English pianist, who gave a complementary program. Pupils of Mr. Gunn, Sara Levee, Anatol Rapoport, Rae Bernstein, Rebecca Agulnick, played also. Arthur Dunham has begun the Gunn opera class in preparation for performances of "Faust," "Cavalleria," "Pagliacci" and "Carmen" in the Auditorium Theatre next spring.

Lee Pattison of the Gunn School returns from a tour of France and Holland. He The Girvin Institute of Music and Allied Arts held its first open house of the season on Friday evening.

### Alice Paton Takes Nova Scotia Trip

Alice Paton, soprano, who made her debut last spring, is now making a trip through Nova Scotia in company with her parents. She will visit Yarmouth and Halifax, and upon her return to her home in Dover, will make arrangements to come to New York for the winter. She is being booked for several concert appearances during the season.

### Doris Emerson Will Marry

Boston, Oct. 12.—The approaching marriage of Doris Emerson, soprano of this city, to Dr. Harold H. Brown of New York, is announced. Miss Emerson studied singing in Boston and New York, and gave an Aeolian Hall recital in the latter city in March. Dr. Brown was born in St. Albans, Vt., and is a graduate of Syracuse University. W. J. P.

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New York Sun:

Irene Wilder showed an admirable diction and command of style.

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Daguerre Photo

Lucille Manker, Pianiste, Who Has Joined the Staff of The Chicago Musical College

## Cardinal Forbids "Isle" at Burials

Popular Hymn Tune Comes Under  
Ban of Catholic Authority  
in Boston

BOSTON, Oct. 13.—Cardinal O'Connell has forbidden the use of the hymn "Beautiful Isle of Somewhere" at funeral services in Catholic churches of the diocese.

Cardinal O'Connell's pronouncement in the Roman Catholic organ, the *Pilot*, reads:

"I have noticed lately that on several occasions at the funerals held in our churches, vulgar and profane English hymns, composed entirely by people who have no faith, but plenty of maudlin sentiment, have been sung at the end of the ritual. One of these hymns, 'Beautiful Isle of Somewhere,' a flagrant outrage to faith and the ritual, seems to be the favorite sob-producer.

"The Catholic ritual is so noble, so sublime and so divine, that only a vulgar mind could be guilty of insulting it with such trash.

"I call this to the attention of the pastors and the people of the archdiocese in order that this revolting experience will not be repeated. Any organist or choir director allowing such a stupid performance in the future will be immediately suspended or discharged."

### Protestants Agree

A number of Protestant clergymen, interviewed on this question, expressed similar opinions.

Rev. J. C. Masee, pastor of Tremont Temple, Baptist, said he "would much prefer" never to have "Beautiful Isle of Somewhere" sung in his church, though he permits the use of this hymn when it is requested. Dr. Masee thought the popularity of the hymn was largely due to the fact that the music was particularly well adapted to singing by a quartet.

Dr. A. Z. Conrad of the Park Street Congregational Church declared himself to be "wholly in sympathy" with Cardinal O'Connell.

Dr. J. Franklin Knotts, pastor of the Daniel Dorchester Memorial Church of West Roxbury, a member of the relations committee of the New England Methodist Conference, said that although he "would not go quite to such length" as Cardinal O'Connell in criticising "Beautiful Isle of Somewhere," he would nevertheless be glad to have fewer such songs in church and funeral use.

The words of "Beautiful Isle of Somewhere" were written by Jessie B. Pounds, the music by J. S. Fearis. The hymn was copyright in 1897 by E. O. Excell.

W. J. PARKER.

### Chamber Music Given at Hunter College

Two concerts of the Adolph Lewisohn free series of chamber music, under the direction of Dr. Henry T. Fleck, have already been given at Hunter College. The concerts occur every Wednesday evening during the Hunter College academic year and are generally introduced with preliminary remarks by Dr. Fleck.



## Pupils Emerge in Professional Bookings

Michel Sciapiro, violin teacher, has completed the editing and writing of explanatory remarks for Ottokar Sevcik's "School of Intonation," Op. 11. He was chosen for this undertaking by Mr. Sevcik, to whom he is sole associate teacher. Mr. Sciapiro has begun teaching at his studio, and announces that his musicales for beginners, intermediate and advanced students will be continued in collaboration with well known artists. Twelve new compositions by Mr. Sciapiro will be issued this month.

A recent event in the studio of Caroline Beeson Fry was a recital by Henry Ebeling, tenor. The program ranged from old Italian songs to modern English and American numbers, and also included Beethoven's "Adelaide" and lieder of Schubert and Schumann.

Several artists from Caroline Lowe's studio, which recently re-opened, are now engaged in vaudeville, concert and radio work. Among them are Myrtle Holmes Purdy, Ronald Portman and Carriek Douglas.

Ralph Lyford, tenor from Mme. Lowe's studio, is touring the larger motion picture houses and in vaudeville. He recently completed a six weeks' run at the Roxy Theatre and has also been heard at the Strand. Mr. Leigh will again make a feature of his "Buddies" over the radio on commercial programs this winter. In the late spring Mr. Leigh will give two recitals—one with the "Buddies," a male quartet, and one alone.

Adelaide Gescheidt announces her staff of assisting teachers for the new season. They are Charles A. Baker, interpretation, style, tradition; Henriette Gillette, Eleanor Waite and Margaret Sherman in voice; Clytie Mundie, development, and Anna Tindale, Betty Schuele and Helen Huit, accompanists.

Three singers from Mme. Gescheidt's studio who will fill especially important engagements this season are Fred Patton, baritone of the Metropolitan Opera Company; Irene Williams, soprano, Philadelphia Civic Opera Company, and Judson House tenor, also of the Philadelphia organization.

Among the Gescheidt pupils who are booked for various solo positions in prominent churches in New York City and the vicinity are: Charles Stratton, Mary Craig, Denton Bastow, Foster Miller, Alba Clawson, Isabel Duff Wood, Frederic Baer, Ethel Schoonmaker, Mary Aitken, George Dorrance, Emma Pietsch, Imogen Van Tassel, Marjorie Ashmead, Warren Lee Terry, Judson House, Anna Graham Harris, Anne Cornwell Starke, Gertrude Berggren, Marion Ross, Mary Hoppele.

From Frederic Warren's Studio: Mildred Gray, soprano, will give a recital at the American Institute of Applied Music, Oct. 11.

William J. Fluck, tenor, is organizing a male quartet to fill a number of radio and phonograph contracts.

Rhea Leddy, mezzo-soprano and gold medal winner at the New York Music Week Contests, is now appearing in "Enchanted Isle" in the Lyric Theatre.

Mrs. Allen Conant, soprano, is fulfilling engagements in Branford, Pa.

James O'Connell, baritone, sailed for Europe Oct. 7.

Aaron Schachne, will fulfill engagements at festivals.

Beginning the season 1928, Mr. Warren will inaugurate a three months' summer school at Madison, N. H., where he has purchased a site on which he is to build an open-air theatre for concerts and plays.

October recitals scheduled by the following singers, all of whom are coaching with Estelle Liebling, include: Oct. 2, Yvette Morgan, Town Hall; Oct. 15, Augusta Lenska, Town Hall; Oct. 18, Olive Cornell, Carnegie Hall; Oct. 23, Amelita Galli-Curci, Carnegie Hall; Oct. 23, Anne Tyson, Century Theatre.

Other news from this studio: Muriel La France, soprano, was soloist at the Bradford Theatre, Newark, N. J., the week of Oct. 1.

Harriet Gellert, soprano, was soloist at the Field & Marine Club, on Sept. 21.

Eddie Niclas has been re-engaged by the Shuberts to play *Gretchen* in "The Student Prince," which will go to the coast.

### Musicians Marry

Alberta Bauer Becomes Wife of David Eric Berg



Mr. and Mrs. David Eric Berg

The marriage of Alberta Lauer to David Eric Berg was recently celebrated in the Cathedral of St. John the Divine in New York.

Mrs. Berg is a graduate of the Michigan Conservatory and studied in Leipzig. She has been supervisor of music in public schools in Detroit, Birmingham and New York.

Mr. Berg is president of the Caxton Institute, Inc., publishers of the "Fundamentals of Musical Art."

### Frederic Hoffman Sings at Lucerne

BANGOR, ME., Oct. 11.—Frederic Hoffman, baritone, of New York, was heard in a concert given at the Lucerne Country Club recently. Mary Hayes Hayford played piano solos and was the accompanist.

### Stearns Moves from Topeka to Youngstown

TOPEKA, KAN., Oct. 13.—Henry V. Stearns, for eight years dean of the School of Music of Washburn College, has resigned his post to become minister of music of the First Presbyterian Church at Youngstown, Ohio. This is the oldest church in the Western Reserve. Mr. Stearns succeeds Rowland W. Dunham, who goes to the University of Colorado, Boulder, as head of the music department.

### Walla Walla Concerts

Conservatory and Orchestra Prepare for Opera and Recitals

Walla Walla, Wash., Oct. 10.—The Whiteman Conservatory opened the fall term with an enrollment of 300.

Norma Coyle of the piano department, who has completed four years' study in New York, began the recital season with a Sunday afternoon program. Esther Bienfang, head of the piano department, studied with Edwin Hughes in New York during the summer. She is preparing a concert, assisted by Elnora Campbell Maxey, of the voice department, to be given in Yakima, Wash., Oct. 20, and in Walla Walla the following week.

Howard E. Pratt, director of the Conservatory and head of the voice department, has assigned all parts for the annual operatic performance, "The Prince of Pilsen"—will be presented Thanksgiving night and the night following.

Walter Mueller, graduate of the Whiteman Conservatory, has returned from four years' study in Europe; graduated with honors from the Leipzig Conservatory.

The Walla Walla Symphony, under the direction of Mrs. Edgar Fischer of the Fischer School of Music, is preparing a program to be given the latter part of October. The soloist will be David Campbell, pianist.

### Concert Season Begins in Wichita

WICHITA, KAN., Oct. 13.—The first of a series of five concerts arranged by the Wichita College of Music and Dramatic Art was given in Philharmonic Hall. Soloists were Mrs. Theodore Lindberg, Theodore Lindberg, Dr. George Lunt. Music by Viuextemps, Gluck, Rameau, Verdi, Bach-Gounod and Thomas was heard. Four sacred concerts were given on Sunday by a quartet from the Piney Woods School of Mississinini—two in Grace Presbyterian Church and one each in the First American Methodist Episcopal and Fairmount Congregational churches.

T. L. K.

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## Cincinnati Makes Ready for Season

Teachers in Institutions and Private Studios Resume Active Work

CINCINNATI, Oct. 12.—Richard Fluke of the College of Music faculty, will conduct the Mabley and Carew Glee Club. This ensemble was organized by the Mabley and Carew Department Store Company to assist churches and other organizations in paying debts or raising money for improvements. In such cases the services of the Club are given without fee. Christmas carols will be sung in hospitals and similar institutions during the holiday season.

Mrs. Thomas Francis Boyle joins the faculty of the College of Music this season as teacher of classes in musical appreciation.

Myrtle Kesheimer also becomes a college faculty member, as operatic coach. Miss Kesheimer will assist Italo Picchi. She was for five years teacher of voice and piano in the public schools of Hazard, Ky.

Herbert Newman, who has returned to his work at the College of Music, directed boys' classes at Camp Wigwam, Harrison, Me., during the summer.

Dorothy Robb, violinist, has gone to Stonewall Jackson Junior College at Abingdon, Va., where she will teach violin and history of music.

Serge Barsukoff, a new teacher at the College of Music, is to give a piano recital in Lexington, Ky., on Oct. 15. Three nights later, he will make his Cincinnati debut in the auditorium of the College of Music.

### Clifton Club Officers

The Clifton Music Club will again be guided this season by Mrs. John A. Hoffman, president, with officers as follows: Mrs. Rutherford H. Cox, first vice-president; Ilse Huebner, second vice-president; Mrs. Albert D. Alcorn, corresponding secretary; Mrs. N. R. Meyer, assistant secretary; Catherine Dieterle, recording secretary; Mrs. Albert Merkel, treasurer, and the following members of the board: Mrs. Howard Fischbach, Mrs. George Munszenmeier, Louise P. McCarthy, Mrs. William Scully and Mary Louise Woseczek.

The executive board of the Hyde Park Symphony Circle met at the Hotel Alms recently, when a committee of eight was named to arrange the ten programs. Mrs. William Greenland was appointed speaker for each meeting. Mrs. Ernest L. Williams will head the membership committee.

Violet Summer and Louis John Jochen, of the Cincinnati Conservatory faculty, gave a concert in Madison, Ind., recently. Elba Davies was the accompanist.

Inez Day, dean of women at the Conservatory, has returned from a summer of travel in Europe.

Pearl Besuner, former pupil of Dan Beddoe, of the Cincinnati Conservatory, and member of the Zoo Opera Company, has again joined the San Carlo Opera Company.

Leonard Watson, for many years a cello player in Cincinnati Symphony, will open a studio of his own.

Marjorie Cole, violinist, has been appointed supervisor of music in the Camp Washington public school, working in conjunction with the Settlement School of Music, of which Lillian Aldrich Thayer is the director.

Grace G. Gardner returns from her summer home in Hillsboro, Ohio, to reopen her vocal studio.

Helen Nugent, contralto; Carl Leser and Walter Pulse, baritones, and Ruth Suter, soprano, were winners in the local contest for the Atwater Kent prize at Station WSAI in competition with fifty-two other young Cincinnati singers. Miss Nugent received the highest number of points. She is a pupil of John Hoffman and holds a Juilliard scholarship. Miss Suter is a pupil of Corinne Moore Lawson, while Mr. Pulse is studying with Dan Beddoe. Minnie Tracey, state chairman, arranged the auditions.

GRACE D. GOLDENBURG.

### York League Lists Artists

YORK, PA., Oct. 13.—The York Music League announces three concerts. Kathryn Meisle, contralto, will open the series in November. Percy Grainger and the Cleveland Orchestra, with Nikolai Sokoloff directing, will appear later. V. L. M.

ST. LOUIS.—Olgo Hambuechen, contralto, gave a recital at the Sacred Heart Convent in Maryville. Esmerelda Berry Mayes was the accompanist.



Prominent Among Singers at the Highland Gathering and Scots' Music Festival Held at Banff, in the Canadian Rockies, was Jeanne Dusseau, Herewith Pictured with the Cascade Mountain as a Remote Background

## How Libraries Keep Music Treasures

KEEPING in their respective niches the many thousands of musical works which are stored in the libraries of great cities, at instant readiness for call, involves no little labor. Some of the problems which must be met are those of preserving the music in the best condition, indexing it so that it may be instantly available under the name of the composer, its title or as a particular kind of composition.

### Library Association Aids

Pertinent to this subject is the fact that the American Library Association has just published a book on "The Care and Treatment of Music in a Library." The first chapter relates to classification of music. One system advised for scores in an alphabetic arrangement by composers' names, with a sub-arrangement under each by opus number or by form. This has been successfully adopted by the Harvard Library, where calls for the works of a composer are more frequent than for a given form of composition. Space is given to special problems, such as the keeping of orchestral parts.

A detailed account is given of the Pittsburgh opus number scheme.

Consideration is given to catalog rules. These are discussed in relation to music of all kinds and forms, languages, editions and keys. Special orchestral scores and other music issued in parts, notes, and contents for collections, and sheet music.

As illustration of method, a collection of 25,000 songs in the Harvard University Library, the volume states, is filed alphabetically in "music store" boxes without any listing or indexing, and it has been of much service. A similar collection of 10,000 pieces of instrument music is arranged by composer's name.

Several pages are given to "Subject Headings" for music and alternatives for collections of various sizes and kinds. The

form of composition, rather than the instrument, has been chosen as being more direct and simple. The list is very complete, with references given from different names and forms to the most desirable term to be used.

Arrangement is treated under the name of the composer in cases where there are numerous forms, such as symphonies, sonatas, etc.

Directions are given for binding music scores, sheet music, music in parts, in choral music, orchestral parts. A chapter relates to records and music rolls. The subjects taken up are arrangement, treatment for charging purposes, and methods of stamping, cataloging, shelf listing, classification and printing of sample cards.

### The Linguistic Problem

One of the important features of this book is a table of key signatures given in English, German and French. A brief vocabulary in four languages is presented. The author is William S. Merrill of the Newberry Library, Chicago. This was developed as the result of questions asked in his extensive handling of music in that library. The vocabulary is reprinted in this volume by his permission.

"The Care and Treatment of Music" closes with an extensive list of reference books about music with notes for each book or set of books. The book is well indexed.

The authors of this book are a special committee from the American Library Association with Ruth Wallace as chairman. Careful research work and issuance of questionnaires, involving a period of over two years' work, have made this book a valuable contribution on a subject of which there is very little material, and that not easily accessible.

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## San Carloans Gain Favor in Worcester

WORCESTER, MASS., Oct. 10.—(By telegraph to *Musical America*.) A large audience that was musically and socially representative witnessed the opening of the San Carlo Opera Company's season tonight, when "Aida" began a three days' engagement in the Worcester Theater. "Rigoletto" and "Faust" will follow, tomorrow and Wednesday. Seventy-five or more persons will come over from Springfield for the Wednesday matinee to hear Rose Des Rosiers of Holyoke as *Marguerite*.

The San Carlo organization, it is announced, will go from here for a three day engagement in Springfield, and then on for two weeks at the Boston Opera House.

"Aida" was on the whole a satisfying performance. The singing and stage business was up to a good standard, and beautiful costumes and scenery added consider-

ably to the pleasure of the evening.

Louise Taylor, a former San Carlo singer, but more recently with the Chicago Civic Opera Company, showed dramatic ability and sang with conviction in the title rôle. She won particular success with "O cieli azzuri" and "Fuggiam gli ardori."

Coe Glade, the *Amneris*, gave a pleasing account of herself. Much enthusiasm was shown for the *Radames* of Fernando Bertini. Edward Albano, as *Amonasro*; and Andrea Mongelli, *Ramsis*, were heartily applauded. Natale Cervi, Francesco Curci and Bernice Schalker had smaller rôles.

Among the audience were guests from Webster, Fitchburg and Leominster, and from Whitcomb Hall and Memorial Home for the Blind. The company is appearing under the local management of Mrs. Charles E. Holton.

MARGARET BRANDENBURG.

### At the Capitol

Symphonic music was brought one more step nearer to the great American public last Sunday when the Capitol Theater Symphony gave a noon program of well-known works.

David Mendoza is the conductor; and he is a good one.

In program making, however, more spark and ingenuity might be a good thing. An abbreviated version of Dvorak's "New World Symphony," an aria from "Tosca" sung by Battista Beletti; a Strauss waltz; the "1812" Overture—these were played well, but they have been played many, many times before. A "popular symphony concert" in these enlightened times, can present much more interesting works and still be popular, we believe.

Maria Koussevitzky, niece of the director of the Boston Symphony sang "One Fine Day" from "Madame Butterfly" acceptably and Yasha Bunchuk, the first cellist, played "Kol Nidrei" with superb tone. A special arrangement of a jazz tune in "symphonic form" developed into just another "novelty score." It was not symphonic; the 32-bar phrase is still America's musical *bête noir*. But they are trying. Perhaps they'll do it next time.

H. J.

### De Vere-Sapio Students Sing

Marga Waldron is featured in the musical comedy, "Enchanted Isle," now running in the New York Lyric Theater. Emina Ligotti has been regularly engaged to broadcast from station WRNY. Both artists are from the De Vere-Sapio Studio.

Ralph Leopold, pianist, recently returned from his vacation, opened a new studio at 158 West Seventy-sixth street.

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### Music at Roxy's

Roxy's Theatre announces a series of Sunday noon symphonic concerts beginning on Sunday, Oct. 16. The orchestra will make its bow at 11 a. m., and Erno Rapee will conduct. A concerto, with soloist to be announced later, is promised, in addition to Dvorak's "New World Symphony."

### Cadman to Make Eastern Tour

HOLLYWOOD, Oct. 11.—Charles Wakefield Cadman will leave on Oct. 25, for his Eastern tour. This includes engagements with Constance Eberhardt, operatic soprano, in Chicago, Asheville, N. C., New Orleans, El Paso, Tex., and New York.

Maurice Maréchal, French cellist, who is returning for his second tour next November, will play two concerts in Havana, Cuba, just prior to the Christmas holidays. He will also be soloist with the Minneapolis orchestra.

### Sopkin Joins Ithaca Faculty

Although Stefan Sopkin, American violinist, has been engaged as member of the violin faculty of the Ithaca Conservatory, he will continue his concert work which is booked by Concert Management Daniel Mayer Inc. Chicago and Boston are included in his itinerary of recitals.

### Rose Zulalian Will Give Concert

Rose Zulalian, contralto, scheduled to make her first appearance in Town Hall, Monday evening, Oct. 17, is an Armenian-American. She won success on the occasion of her re-appearance in Boston, in 1925, after a period of study under the direction of Vincent V. Hubbard. She has appeared in Symphony Hall, Boston, and throughout New England and the Middle West, including Chicago.



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SPECIAL TEACHERS' COURSE



## Music of Moderns Brightens Festivals

(Continued from page 1)

taken the chorus, "Round about the Starry Throne" and from "Jephthah," "How Dark, O Lord, Are Thy Decrees." Then, through one of those gentle little transformations by which the world is still being made safe for democracy, "Zadok the Priest," "Nathan the Prophet" and "God Save King George II" were bustled out of sight and sound, so that the anthem, written for the Coronation of the second Hanoverian could be sung. Allelujahs and the Amens survived, in a new and appropriately religious text. It was ear-filling music, girthfully sung.

After the pomp of Handel, the cinema of Honegger. With the two earlier performances by the Friends of Music in New York fairly fresh in the memory, the reviewer listened dutifully for hidden beauties that had eluded the consciousness before. They remained hidden. Here, again, was the most adroit motion picture music, penned in apparent haste by a man whose gifts enabled him to write both rapidly and well, who knew his orchestra and who knew many ways of imparting color and pictorial suggestion; who could be graphic and succinct, pungent and emphatic, nervously intense. The result was music very much alive, but superficial in its Orientalism and still shallower in its attempt to come to grips with the epic of the Old Testament with which it deals. This so-called Symphonic Psalm is indeed, one of the most representative works of our Transitional period, and it deserves the considerable measure of success which is distinguishing it from other

and less sharply delineated products of the day, but its best attributes are those of a virtuosic craftsmanship and a transient theatricality. The moments in which it cuts deep are not many.

The performance was an adequate one, with Mme. Sundelius, Miss Divine and Mr. Hackett-Granville discharging capably their none too thankful burdens as soloists, and Mr. Hale delivering with likable simplicity, (if not the orotund eloquence of Leon Rothier in the New York performance) the spoken lines of the Narrator. Orchestra and Chorus were likewise satisfactory. On occasion—as in the coloristic "Song of Ephraim" where the choral voices were too distinctly separated from the solo soprano—the accoustical effect was not all that heart could wish.

### Royal Fireworks Recalled

Again, it was the grand-mannered Handel who began the proceedings on Thursday afternoon. Hamilton Harty's neatly condensed version of the "Music for the Royal Fireworks," in the form of a suite of four movements, provided nothing that in these days could be regarded as pyrotechnics, but some delicious music, particularly the Alla Siciliana, which sighed a wistful reminder of less frantic times. Though Handel's fireworks band was only about the same size as the modern symphony orchestra—100 pieces in all—it was a very different ensemble from that which gave muted and haunting beauty to this number. How it sounded when the ensemble included twenty-four oboes and twelve bassoons is a tempting morsel for conjecture.

Schelling's "Victory Ball" needs critical comment to-day about as urgently as the Beethoven Fifth Symphony or Tchaikovsky's "Marche Slave." Conductor Stoessel, however, deemed it the part of wisdom to read the Noyes poem to his audience, before giving this erstwhile Lewisohn Stadium favorite its first Worcester Festival performance. The polonaise, the tango, the hesitation, the drum crescendo, the bagpipes were all there; so too the off-stage "taps."

Mr. Mischakoff's success with the Tchaikovsky concerto (and some of us may have a secret notion that Hanslick's only error lay in applying to one work of the species what might have been said quite appropriately of a number of its class) has already been noted. With Liszt's "Les Preludes," everybody called it a day.

### Bach, Holst and Taylor

But the night was another story. Conductor Stoessel had woven a Festival Prelude of three Bach Chorales and two Choral Preludes. Given as one number, the melody of Nicolai which Bach used in the Cantata "Wachet Auf, ruft uns die Stimme," and the chorales "O Haufft Voll Blut" and "Jesu nun sei gepreiset," with English words, provided opportunities which the chorus did not fail to realize in smooth and tonally gratifying singing. For more and merrier Bach, there was the "Coffee" Cantata, with Mme. Faas to depict the disobedience of the wicked daughter, Mr. Werrenrath to voice the parental scoldings, and Mr. Hackett-Granville to supply the narrative of what came about and how. Always amusing, though many a lesser composer might have been quite as droll, the Bach-Picander satire was neatly and fealty given and garnered in its share of titters and plaudits.

"Turn Back, Oh Man," with words by Clifford Bax, was derived by Gustav Holst from the 124th Psalm of the Geneva Psalter. The melody goes back at least to the middle of the sixteenth century and is probably considerably older. Re-set, as Holst has re-set it, in a sturdy harmonic structure that preserves the severity of early Calvinism, it is an adjuration of power and nobility, musically interesting for several unexpected progressions and its stubborn pizzicato bass.

For Reinald Werrenrath, the Worcester revival of "The Highwayman" was a return to the old love. Deems Taylor wrote it with the baritone in mind and sometimes at his elbow sufficiently long ago for it to have had its first performance at the 1914 MacDowell Festival in Peterborough. In one of its early performances, it was recalled, the English poet, Alfred Noyes, read his own verses, most inimitably.

So admirable was the soloist's enuncia-



Reinald Werrenrath

tion on Thursday night that the word books were superfluous. The chorus contrived to make most of its lines similarly clear. This was an excellent performance of a work of youthful zest and charm, no longer entirely representative of its composer, but clearly indicative of the paths he was later to pursue.

Excerpts from "Lohengrin"—the narrative, smoothly and expressively sung by Mr. Hackett-Granville, and the Prayer and Finale of the First Act, ended the third concert. For the quintet, the participants were Mme. Faas and Miss Martin, the latter a Worcester singer, and Messrs. Hackett-Granville, Werrenrath and Hale—scarcely an operatic ensemble, and with at least one voice out of its normal compass; but Festival audiences are seldom upset by such details. This one plainly relished its "Lohengrin."

### Converse's Merry "Flivver"

Friday afternoon acquainted Worcester with some of the mysteries of Detroit. The ten millionth flivver was built again and uttered once more the new-born honks with which Koussevitzky had amused Boston and Van Hoogstraten his Stadium throngs in New York. Mr. Stoessel's musicians missed some of the fun of it, and the Roadside Petting party was not as glamorous as on first hearing—which may very well have been the music's fault. Musical jokes usually are short-lived. Saint-Saëns foresaw correctly what would happen if his "Carnival of the Animals" was played anywhere and everywhere. "Flivver Ten Million" is good work. But its mileage is not likely to rival that of many an earlier tintinnabulator of the road that was worn out by hard usage and then sent to the junk shop, unhonored and unsung.

Yolando Mero, returning to the American concert platform, played the Liszt A Major Piano Concert, buoyantly and with a vitality this concerto cannot well do without in these times of Lisztian decadence. There were extra numbers without the orchestra—Festival fashion—and they were rapturously applauded.

Weber's "Oberon," Overture and the Brahms First Symphony, neither announced as a novelty, rounded out the afternoon's music.

Friday night's program was one of those miscellanies in which Festival audiences delight, but which require of a reviewer only the briefest of mentions as to who was heard in what. So popular were Miss Case and Mr. Werrenrath that the concert might have been mistaken for a joint song recital. To "Vision Fugitive" and Chadwick's "Lochinvar," the baritone added the "Evening Star" air, "Danny Deever," "On the Road to Mandalay" and "Duna"; and Miss Case made similar additions to her groups. The soprano not only repeated her success of a year ago with "Dich theure Hall," in spite of the demand the "Tannhauser" music makes for a weightier, more dramatic tone, but phrased two Handel airs with poised and

graceful style. Carroll Hollister accompanied her in the songs.

### Concerts Well Attended

The men of the Festival chorus had their own good time with an arrangement by Stoessel of three Negro spirituals, and the entire chorus was heard for the last time in two arrangements, "Under the Silver Stars" and "Montezuma," by W. H. Loomis. Neither chorally nor orchestrally was this a program to place any very weighty burdens on powers of appreciation. "The Merry Wives of Windsor" Overture and "The Blue Danube" were not starred as "first performances." There were, however, two works new to Worcester, Rubin Goldmark's "Call to the Plains," a musicianly expansion of the earlier violin piece, and Stoessel's Suite, "Hispania," a recent orchestral elaboration of dances written some seven years ago and given their baptismal performance at Chautauqua during the past summer.

The concerts were all well-attended, those of Thursday and Friday night being completely sold-out—for the first time in the experience of Hamilton B. Wood, the president of the Festival Association. Mechanics Hall, though a venerable building with many historical memories, does not particularly contribute atmosphere in compensation for what it lacks as a suitable auditorium.

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## Ninety-Five Win Student Awards

Juilliard School and Institute of Musical Art Announce Scholarships

Fifty-seven fellowships have been awarded to students in all parts of the country as a result of examinations recently held by the Juilliard Graduate School of Music under the Juilliard Musical Foundation.

Additional fellowships may be granted to others who took their tests in remote sections.

At the same time, announcement is made of thirty-eight scholarships allotted to students seeking admission to the Institute of Musical Art.



Elinor Marlo, California Mezzo-Soprano, now with the Chicago Civic Opera Company

The awards in the case of both fellowships and scholarships entitle the winners to one year of study and involve cash equivalents ranging from \$250 to \$1,000.

The list of the winners follows:

### Juilliard School

Voice—Isabella Addis, Mary C. Akins, Elaine Arnold, Sylvia Bagler, Elizabeth Bishop, Thomas Burton Jr., Marie Carlson, Sonia Essin, Beatrice Hegt, Inga Hill, Helen Hile, Margaret Lester, Blanche McTavish, Ruth Shefkowitz, Frances Staunton, Edna C. Weese.

Piano—Victor Aller, Gwendolyn Ashbaugh, Dale S. Bartholomew, Grace Cronin, Beula Duffey, Ethel K. Flentye, Richard S. Goodman, Sasha Gorvdnitski, Will Humble, Tillie Indianer, Huddie Johnson, Harold Lewis, Margaret Malowney, Frances Mann, Stephanie Shehatowitch, Helen Scoville, Jasha Silberman, Leon S. Tumarkin, Josef Wollman, Katherine Kilander.

Violin—Mary C. Briggs, Hine Brown, Arlen Coolidge, Alexander Cores, Leo Dubens Ry and Christine Foley, Sidney Greenstein, Wesley Howard, Alfred Keller, Nathan Kroll, William Levitt, Thomas Mancini, Adelina Masino, Julius Rismann, Harry Shub, Jacques Singer, K. Ruth Wilson.

Cello—Sidney Gvirtzman, Virginia Nolte.

Composition—Sally Linley, Antonio Lora.

### Institute of Musical Art

Voice—Jessie M. Crowley, Mary S. Doran, Margaret A. Keller, Elizabeth L. Miles, Philip L. Miller, Harry H. Schyde, Fan Tow, Isabel Vrooman.

Violin—Andre Chambellan, Arthur E. Cohen, Agnes Virginia De Blasius, Florence Elizabeth Duvall, Betty Etkin, Evelyn Klein, Boleslaw J. Koprowski, Ewing Poteet, Milton Seher, Bernice Judith Singer, Thomas D. Stewart, Abraham Taffel, Leslie Maud Taylor, Nina Warnock, Rose Elizabeth Wolf.

Piano—Gwendolyn Brewster, Victoria Danin, Miriam L. Gershovitz, Edna Hirschberg, Fanny Horowitz, Helen Johnson, Rebecca Katzman, Edith Knox, Eugene Kuzniak, Alma Mehus, Henry B. Nelson, Jean R. Robertson, Sylvia Sapira, Sidney Sukoienig, Helen C. Thomson, Gerald Tracy, Ruth Van Dorsen, Robert Vetlesen, Dorothy Wagner, Marjorie Wiggins.

Composition—Morris Gokstein.

## Vatican Choirs Coming to America Again

THE Vatican Choirs will make a second American tour beginning in November. The sixty male voices in this organization are drawn from the choirs of St. Peter's, in the Vatican at Rome; of St. John Lateran and St. Mary Maggiore and the Sistine Chapel. They are under the musical direction of Rt. Rev. Mons. Raffaele Casimiro Casimiri, chamberlain to the Pope. The tour will extend into April.

## Scholarships Bestowed on Kansas City Students

Musical Club, Conservatory, Ehrnman and Atwater Kent Prizes Are Awarded

KANSAS CITY, Mo., Oct. 10.—The Kansas City Musical Club awarded its 1927-28 scholarship to Winnifred Lee Goldsborough, who will continue her studies at the Eastman School of Music, Rochester, N. Y.

Out of twenty-six contestants for local Atwater Kent broadcasting honors, Gladys Morrison, soprano, and Delmer R. King, baritone, won first place. Honorable mention was awarded Josephine Daly O'Flaherty, Elbie J. Kretzschmer, Ruth Silbert and Hadley Crawford.

The results of scholarship contests held at Horner Institute, Kansas City Conservatory follow: Mu Phi Epsilon, Leonore Glatt; sigma Alpha Iota, Mary Endicott Drane and Leith Stevens; Zeta Alpha Chi-Benny Fryzer and Joe Lefkowitz; Lambda Phi Delta, M. Gayle Giles, and Alma Jagard.

The Walter Ehrnman scholarship, for which twenty-five vocalists contested in the Hotel Baltimore, was won by Christine Goff, contralto, of Boonville, Mo. Frank Bottomer, baritone, was given a second award. Mrs. Raymond Havens, Walter Ehrnman and Blanche Lederman were the judges.

## U. S. Rules on Royalties

(Continued from page 1)

copyright, advertise, publish and market the product and to compensate the composer or author in the form of royalties for his property rights. Where the royalties received by a composer or author are derived from either the sale, leasing or renting of the intellectual product it is the opinion of the bureau that they are not paid for "personal services actually rendered," but are paid for the use or sale of property, and do not come within the meaning of the term "earned income."

The bureau further says that a publisher may enter into a contract with a composer or author to write on certain subjects for a definite period, or to write on one certain subject, the publisher to copyright the work and pay the composer or author a stipulated amount in cash, or a certain amount of cash plus a percentage of the income derived from other publishers using the material. In this class of cases, the bureau decides, there exists the relationship of employer and employee, and the consideration paid is for personal services.

The bureau says, further, that intellectual products of a composer or author who contracts or is employed to write compositions or articles or books at some time in the future for publishers, in the majority of cases belong to the employer, and the producer has no tangible or intangible property rights in the published property. It is the opinion of the bureau that both the lump sum amount and royalties paid in this class of cases are for "personal services actually rendered," and is "earned income."

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# Teachers in Virginia Adopt Standard Platform

LAST Spring a number of young Virginia music teachers, holding no certificates but vitally interested in the musical development of their community, as well as their education met and talked and submitted to an examination on the art of teaching music. The examinations were authorized by the Virginia State Board of Education and were offered by the Virginia Music Teachers at their Ninth Annual Convention held in Harrisonburg, Va.

A small item in the whole scheme of daily events of a nation, but a vastly important one, musically speaking; the important thing being that the agreement has taken a hand in spreading musical instruction. Consider for a moment the music teachers in your home town. Do they hold certificates? Are they capable of conveying to their pupils sound principles of music on which to build an increasing knowledge?

All small communities have their quota of maidens whose parents object to their going into the business world, whose home duties are not sufficient to give them an active interest. If they have had any musical education at all, the youngsters next door offer a ready and profitable way of earning a few extra dollars at home. No mind if the difference between a musical sound and a noise is unknown, is a difference which to them doesn't exist.

The scales and arpeggios will occupy little fingers for the time being and who can say what will happen after that? Virginia communities are no different from these others, except that they have seen the danger of such continued disinterestedness and took a first step toward a remedy when they offered the examination. Due credit should be accorded the State Board of Education for the recognition of this important phase in according the musical education with something like the attention given to other subjects.

A copy of the examination offered by the Virginia State Board of Education; reveals a comprehensive questionnaire on the fields

of theory, harmony, history of music, the pedagogical background of the student-teacher, piano form, etc. The theoretical test encompasses such points as the difference between time and tempo, cadence and cadenza, the meanings of various musical terms, fingering, and the writing out of the Minor B flat (melodic) and F sharp (harmonic) scales.

To go back even farther, no little importance is placed upon the teachers who instructed the present teachers, and an examination on this phase is included in the test. Such items as the grade in the young teacher finds herself doing the best work, giving the names of books used in technic, etudes, and standard compositions, and how pupils may be helped in memorizing, are all given due consideration in the second division of the test. Compositions are asked for, among them a three part invention by Bach; a first movement from a Sonata by Beethoven; a Nocturne, etc., ending up with a simple sight-reading test.

Third on the list comes the history of music queries. These deal chiefly with the characteristics of the early musicians and their contributions, tracing the development of piano playing through Chopin and Liszt. A discussion of each of the answers is expected, thus eliminating the possibility of any guess-work. Any ten of twelve questions asked under the head of History of Music may be selected, the final one being: What are the Ultra-moderns trying to express? In your opinion, will their music last? Explain.

The section on piano form leaves no stone unturned in an effort to discover defects in the young teacher's armor. Beginning with a query on the meaning and importance of "form," through Binary and ternary forms, and reaching a double-headed conclusion with (a) What is the difference between homophonic and polyphonic music? (b) What is a fugue?

Harmony is dealt with more or less

briefly, six questions taking into account the major scales and their relative harmonic and melodic minor scales, the basing of major scales on the notes of A, B, Bb and Bb, describing the dominant and diminished 7th chords, and so on until four part harmonization tests ends the session, and gives the applicant for State sanction either cause to rejoice or mourn, for the backing of the State Board of Education has come to mean a reliability, a standardization hitherto unknown in the private teaching field.

Other states may well follow the lead of their Southern sister in inaugurating this movement and encouraging private teachers who do not hold certificates to become more interested in this phase of musical development. Better than the many books that are being written on all sides on this question, is such a movement to standardize the music teaching profession—a worthy goal toward which to bend the efforts of state and nation.

## Rochester Holds Service in Memory of Mrs. Mulligan

ROCHESTER, N. Y., Oct. 12.—A service was held in Kilbourn Hall, Eastman School of Music, on Sept. 27 in memory of Mrs. Edward W. Mulligan, who died in London in July. Dr. Rush Rhees, president of the University of Rochester, presided. Others taking part in the program were Dr. Livingston L. Taylor, minister of the Arlington Avenue Presbyterian Church, East Orange, N. J., and the Kilbourn Quartet. Mrs. Mulligan was president of the Tuesday Musicales when it suspended last year, and had been president for three previous seasons. She was an active supporter of the early symphony orchestras that preceded the Philharmonic, and contributed much to general musical advancement. Mrs. Mulligan was also prominent in philanthropic movements.—M. E. W.

## New Opera to Have European Hearing

BERLIN, Oct. 11.—Among the new operas scheduled for hearing in the coming season is "Die Schwarze Orchidee," on a modern theme of striking originality, by Eugen d'Alberty. "The Makropulos Case," the latest work of Leos Janacek, composer of "Jenufa," will be given at the Berlin Staatsoper. E. N. von Reznicek has completed a new opera, "Satuala," taken from a modern Indian subject by Rolf Lauckner, which will have its premiere in the Leipzig Neues Theater, "Svanda, the Bagpipe-player" by the young Czech-Slovakian composer, Jaromir Weinberger, which had a sensational success in Prague last season, is being revised by the composer, working with Max Brod, for the German stage. Egon Wellesz's new operetta, "Scherz, List und Rache" after Goethe, is to be given at Stuttgart. These works are published by Universal-Edition, Vienna. E. W. Korngold's new opera, "Das Wunder der Heliane," will be given its world-premiere, as previously announced on Oct. 4 in the Stadt Theater at Hamburg, and will have its second hearing on Oct. 15 at the Vienna Staatsoper. Other cities in which it will be heard include Berlin (State Opera House), Munich, Frankfurt-on-Main, Bremen, Braunschweig, Breslau, Chemnitz, Danzig, and Nürnberg.

## Teachers Return to Long Beach

LONG BEACH, CAL., Oct. 12.—Minerva C. Hall, general director of music in the public schools, has returned from a summer spent in the Pacific Northwest. For six weeks at Eugene, Ore., she taught a class in public school music in the University of Oregon. Other teachers returning from summer vacations are Rolla Alford, Pauline Venable Turill, Russell Turill, Joseph Ballantyne, William Conrad Mills, L. D. Frey and Helen M. Sargent. A. M. G.

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## New Haven Clubs Resume Meetings

**School Orchestra Wins Prize in  
Eastern States Competition  
at Springfield**

NEW HAVEN, CONN., Oct. 13.—An informal reception given by the St. Ambrose Music Club to the president and officers was the first event of the club's season. This event was held in the Faculty Club; and guest performers, members of the Chopin Club of Providence, were Maria Jacovino, soprano; Helen Vining, violinist; and Gertrude Chase, pianist.

Officers present were Marion Fowler, president; Pauline Law Kirkwood, vice-president; Caroline H. Thompson, recording secretary; Edna B. Robinson, corresponding secretary; Helen McClure, treasurer; Mrs. M. Grant Blakeslee, librarian; and Mrs. C. B. Bolmer, historian.

The New Haven Women's Club held its first meeting of the season in the Center Church Parish House, when a recital was given by Kenneth K. Wheeler, tenor, with Mrs. Van Court Tapp at the piano.

Pauline Voorhees, organist of Mishkan Israel Temple, played solos on the new organ when a miscellaneous program was given in that building. The choir sang; and solos were contributed by Mae Bradley Kelsey, soprano; Grace Walker Nicholas, contralto; E. O. Whitfield, tenor, and Harry H. Schyde, bass.

### Orchestra Wins Prize

The Upper Orchestra of the New Haven High School, conducted by Harry L. Malette, school supervisor of orchestras and bands, won the second prize of \$50 in the contest for high school orchestras held under the auspices of the Eastern States Exposition in Springfield, Mass. The first prize was won by the combined orchestras of the Waterbury, Conn., high schools.

The Alumni Orchestra, which was founded last season and consists of high school graduates, has elected the following officers: Charles Finerman, president; Irene Anderson, secretary-treasurer; Thelma Waldman, librarian, and Harry L. Malette, conductor.

Charles Kullman, tenor, has returned from France. He was awarded an honorary diploma by the Fontainebleau Conservatory, and sang at the American Club. Mr. Kullman was also heard in the American Cathedral, at the American Legion service.

ARTHUR TROOSTWYK.

### Musicians Arrive from Europe

Among the recent arrivals from Europe were Giulio Gatti-Casazza on the Conte Biancamano. The same steamer brought Tullio Serafin, Giorgio Polacco, and Edith Mason, Florence Easton, Maria Jeritz and her husband, Baron Leopold Popper, arrived on the Majestic, and Luella Melius on the De Grasse. William Mengelberg arrived with Mrs. Mengelberg on the Rotterdam. Ernest Block came on the De Grasse; on the same boat were Olin Downes, critic of the New York Times, Mrs. Hugo Riesenfeld and her daughter. Augusta Lenska returned on the Reliance, and Mrs. Harold Bauer on the Aquitania. Sam Benelli arrived, with the members of the Florentine Choir, on the Martha Washington. Fitzhugh W. Haensel, impresario, returned on the Cleveland with Mrs. Haensel. Jef Denyn, carillonneur, sailed on the Pennland for Antwerp.

### Ottawa Schools Study Orchestral Playing

OTTAWA, KAN., Oct. 12.—The board of education has engaged N. de Rubertis, former conductor of the Kansas City Little Symphony, to supplement the music work in the public schools with a course in the fundamentals of orchestra playing. Mr. De Rubertis will spend one day a week in Ottawa. C. A. Peacock, music supervisor, has developed an orchestra of 105 students from a class of nine. F. A. C.

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## Chicago Artists Appear in Debuts

**Singers Predominate in Recital Programs Given by Talented Young Performers**

CHICAGO, Oct. 12.—A number of young artists have made professional debuts.

Outstanding among these events was the appearance of Thomas Pattison Coates, baritone, who opened the Jessie B. Hall concert series in Fine Arts Recital Hall on Thursday. Mr. Coates disclosed a smooth, pleasing voice of good range, which he used skilfully, particularly in lyric numbers. He showed himself a sincere and earnest singer, with a good vocal foundation. Though most of his songs required delicacy rather than display, Mr. Coates was, when the music demanded, as in Brahms' "Von Ewigere Liebe," able to expand his tones without loss of quality. A number of his songs were new; and Mr. Coates gave Chicago its first taste of Deems Taylor's "The King's Henchman," by including Eadmond's aria from the third act.

### Recitals by Women

Gretchen Haller opened the Bertha Ott series in the Playhouse on Sunday afternoon with a vocal program. Miss Haller possesses a contralto voice of the traditional timbre—substantial and sympathetic, and sang with feeling. Her faults were the faults of immaturity—a certain lack of style and distinction. At times, as in Strauss' "Zueignung," Miss Haller achieved this elusive quality of style, but at other times it evaded her. She has a flood vocal foundation to build upon.

Isabel Cline, soprano, appeared in recital in Kimball Hall on Tuesday. She sang four difficult groups, in German, Italian, French and English, including some tricky coloratura numbers by Mozart and Paesello. Her voice is flexible, and she took a high F without difficulty. The tone had a lovely floating quality, though lacking in the color and variety needed to carry the burden of an entire program.

Eulalie Kober gave a good account of herself in her debut piano recital in Lyon & Healy Hall on Wednesday. She has imagination and a reasonably accurate sense of the keyboard. Albeniz "Tango" in the Godevsky arrangement was unusually interesting.

Robert Gordon Hanneman, violinist, made his debut on Friday night in Lyon & Healy Hall. FARNSWORTH WRIGHT.



Richard Hageman

RICHARD HAGEMAN, coach, conductor and accompanist, has returned to his New York studio. Mr. Hageman spent a month in England and France last spring, finding new music for programs. In London he gave a sonata recital with Felix Salmond, cellist. Returning from Europe, Mr. Hageman went to the Chicago Musical College, where he held a master class for five weeks. He spent the rest of his vacation in New Milford, Conn., composing, golfing and swimming, and teaching a few students who wished to prepare their winter programs with him. Mr. Hageman will spend two days a week at the Curtis Institute of Music in Philadelphia during the winter. He is booked to play in many recitals this season. One engagement is for a sonata recital with Mr. Salmond on Oct. 26.

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# Artists Bag Varied Trophies on Pleasure Hunt



Percy Grainger in pensive mood in Delius English Garden.



Birds welcome Helen Freund of the Chicago Civic Opera.



Conrad Forsberg, pianist, in Sweden.



Eleanor Spencer, pianist, and George Schneevoigt, conductor of the Los Angeles Philharmonic, perpetuate an outdoor morning moment in Holland.



Serge Koussevitzky, conductor of the Boston Symphony, confers with his new secretary, Nina Bechtere, a native of Moscow.



Richard McClanahan, of the Riverdale School of Music poses with his bride and Mr. Broadhurst on the steps of the Matthey Pianoforte School.



Erna Korn, contralto, mounts pedestal in the Temple of Minerva.



Suzanne Keener, soprano, and pianist, Roy Underwood at Bowling Green, Ohio.



Mary Lindsay-Oliver, pianist, at New Jersey seashore.